processes. From the internal end the awareness moves out in the form of a psychosis, and, from the external end the object casts its reflection. Thus, this is a two-way process, which suffers the exit of psychosis and lets the object be mirrored.

Here lies the point of departure from other theories of perception in Indian Philosophy. According to Sāṁkhya, the object is reflected in the intellect, the touch of inactive consciousness is a false one. In Nyāya, activity belongs to the senses and not to the sensed, i.e., objects. In Aďvaita Vedānta, psychosis affects or assumes the form of the object, but the reflection that occurs there belongs to cit or awareness and not to the object. Whereas, here, on the contrary, psychosis not only gets out, but also carries the imprints of objective contribution by getting affected thereby.

This is designated as Raktā Kālī because, metaphorically or esoterically, awareness - deity relishes sumptuous variety of objective emanation.[1]

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[1] K.S. (A). 16; cp:

तत्तदिन्द्रियमुखेन सन्ततं युष्मदर्चनरसायनासवम् ।
सर्वभावचषकेषु पूरितेष्वापिबन्नपि भवेयमुन्मदः ॥

St.V., 13.8.

III. STHITI-KĀLĪ OR STHITI-NĀŚA-KĀLĪ : POWER OF WITHDRAWAL IN RELATION TO OBJECT : PRAMEYAGATA-SAṀHĀRA-SVĀRŪPA OR SṚṢṬI-SAṀHĀRA

This represents the withdrawal of the object. The previous instance marked its relation with the means of knowledge. The subject, which was secondary in the state of sustenance, becomes primary in the context of disappearance. Thus, this stage, represents object in relation to the subject.

The immediate result of the psychosis' going out and getting affected by the object is that the object figures in the subjective consciousness. Such expressions as " I have known the object" take their root at this point.[1] The whole psychological activity changes its course from outward to inward and the objective existence, hitherto within the fold of means of knowledge, becomes one with the experiencing agency.[2] The moment judgment takes place the sustenance, so far witnessed in the form of cognitive instrument, gets emaciated and psychosis having performed

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1. .... तामन्तर्मुखतारसाद् । संजिहीर्षुः स्थितेर्नाशं कलयन्ती निरुच्यते ।।

T. Ā., 4.150

2. बहिर्वृत्तिं हातुं चितिभुवमुदारां निवसितुं
यदा भावाभेदं प्रथयसि ....

K.S.(A).17.

its job has no justification to continue. What figures prominently is the desire-to-withdraw the whole panoramic outlay of objectivity embodied in the respective psychoses,[1] within(Antaḥrūpa-Sañjihīrṣā, on the part of the divine or subjective consciousness, as the case may be). This stage, taken together with the next one, also accounts for the emergence of the objects of the will-to-create and the desire for future sustenance with reference to the precursory phenomenon of withdrawal.[2] To quote Dr.Pandey, "This means that the object has its external being only at the moment it affects the extrovert form of the subject, the means of knowledge; that its external being is destroyed as soon as it is known, and therefore, becomes, the content of mind, the idea. The Sthitināśakālī seems to stand for the view.[3] In the āgamic parlance the state is termed as Sthitikālī (Pañcaśatika) and Sthitināśakālī (Krama Stotra).[4]

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[1] तत्रैव रक्तिमयतां गृहीत्वा ततः तमेव भावं अन्तः रूपसंजिहीर्षया कलयति ।
T.S.,p.29.

[2] तद्विषयभूतानां भावानामुद्भविष्यमाणास्थितीच्छायाश्च सृष्टि : ।
Bhās.,I,p.239.

[3] Abhi., p.515.

[4] T.A.V., III, p.163.

In the mystical framework of the system, these senses are called senses when they are the carriers of the external objects. But the moment they turn introvert after being content with the sensual enjoyment, they are termed as sense-deities (Karaṇeśvarīs)[1]. These retire to the solitary corner of heart and, in the absence of any desire, merge themselves in the supernal consciousness. Sthitināśakālī also covers such phenomena.[2] The sole concern of the devotee, therefore, seems to invoke the guardian deity to come out and cut the fetters of worldly existence[3].

III. YAMA-KĀLĪ : THE POWER OF INEXPLICABILITY IN RELATION TO OBJECT: SṚṢṬI-ANĀKHYĀ OR PRAMEYAGATA-ANĀKHYĀ-SVARŪPA

When one is bent upon concealing one's true nature, any effort to define it is sure to meet failure. The same seems to be the case here. As in Advaita Vedānta Māyā defies a definition owing to its self-contradictory nature;

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[1] स्वा आत्मीया याःसंवित्तय इन्द्रियवृत्तयः ता स्व
बहिर्मुखस्य मंत्रस्य वृत्यो याः प्रकीर्तिताः ।
ता स्वान्तर्मुखस्यास्य शक्तयः परिकीर्तिता ॥
इत्याद्युक्त्याप्रमात्रैकात्म्यम-भिधोतयन्त्यो देव्यः ।
- T.A.V.,III,p.47.

[2] तास्तृप्ताः स्वात्मन पूर्णं हृदयैकान्तशायिनम् ।
चिद्व्योमभैरवं देवमभेदनाधिशेरते ॥
T.A.,3.264

[3] K.S.(A).17.

in the same way, the state of indefinable eschews a definition. The only difference between the two is that whereas the former is so under the mechanical application of the law of contradiction, the latter is so owing to its own activity known as self-conceilment (Tirodhāna). It unfolds the immense possibilities of its expression and, at the same time, contracts itself by denying full expression, both due to its integral dynamism. Hence, in the absence of a definite form, it is rendered as Anākhyā[1].

This state of indefinable, while related to the object, is known as Yamakālī. Anākhyā, the power of the Lord, which in the mystic context stands for this state, is metaphysically an aspect of the absolutic functionalism and is the sole architect of this process of Yamana. The act of Yamana is to be identified with that of Apohana usually paraphrased as atadvyāvṛtti or tadbhinna-bhinnatva. The whole objective manifestation as such is an outcome of the process of self-differentiation in the form of antithesis of the subject and object. During the course of self-differentiation, it is this aspect of exclusion (apohana) that, first, brings out empirically the subjective entities and, later, the objective ones by strictly laying down the

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1. अनवरतमेव संकोचविकासतया अनियतेन रूपेण आख्यातुमशक्या ।

T.A.V., III, p.165.

specific spheres of each of them.[1] And when this principle is applied exclusively to the objective side, each object is assigned to its exclusive category.

After an object has been known, the related psychosis vanishes and a fresh one arises in its place. The creative process as such is a flux where each set of succession, viz. emanation etc., is succeeded by another even the period of transition is very much a fact and as such is represented by this Anākhyā state. Hence it is depicted as both causing and curbing the phenomenon of Yamana. Since our psychological functioning keeps oscillating between the two extremes, the state of affairs is analogous to that of doubt.[2] When the judgment "I have kown the object" has

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1. तस्मात् .... विचित्रेण वपुषा क्रमाक्रमादिना संविद् स्वं बहिःकरोति ।
प्रमातृप्रथनपूर्वकम् । Bhās.(V),I,p.238; cf. Bhas.,
ऐक्येन स्थित सत् अपोहनशक्त्या भेदेन भासयति ... कथम् ?
प्रमातॄणाम् स्वांशभूतानाम् मितप्रमातॄणाम् यत्प्रथनम् अपोहनशक्त्या
स्वतो भेदेन भासनम् तत् पूर्वं यत्र तत् । प्रथमं ग्राहकान् भासयति
तदनन्तरं ग्राह्यवर्गमिति भावः ।

2. ततोऽपि संहाररसे पूर्णां विघ्नकरीं स्वयम् ।
शङ्कां यमात्मिकां भागे सूते संहरतेऽपि च ॥ T.A.,4.151
cp. स्तदम्ब सदिदन्तु नेति नः शङ्कया हृदि विकल्पलक्षणः ।
यो यमः स खलु काल्यते त्वया भूतसंयमनकेलिकोविदः ॥
C.G.C.4.53;cp.K.S.(A).18.

taken place, our immediate reaction is to find out as to what next we should do. The doubt or indecision is resolved on our deciding in favour of one of the alternatives, e.g., "We ought to do this, and not this." The determination may either be negative or affirmative, both the possibilities are there. Thus it is an intermediary state which has not lost touch with the object, now drawn back to the consciousness of the empirical knower, and simultaneously contains seeds of the futurity. So like a lamp on the threshold of a room revealing both the sides partially, self-consciousness too brings out the objective side when tending extrovert, and subjective side while tending introvert. When both the sides neutralize in an equipoise, both become infructuous. This leads again to the possibilities of a fresh percept and judgment.

Abhinavagupta in his Tantra-Sāra treats this doubt as hindering and impeding the withdrawal of the object. Hence, consciousness creates this doubt and abolishes it.[1] Through this Abhinava brings in the question of comparative merits of inter-scriptural discipline and voices the supremacy of his own. What is this doubt after all? It is the enertia on the part of the subject owing to the conflicting opinions of numerous scriptures with regard to one thing. He is at his wit's end as to what he should do.[1] This enertia drags the aspirantaway from his quest and creates obstacles in realising the pure ecstacy of self-communion. And so, this doubt is at once done away with by the consciousness itself. Really speaking, these scriptural injunctions belong to the sphere of NiyatiŚakti, in itself an aspect of the ultimate. And the consciousness as such is something beyond the realm of Niyati and, hence, manifests itself in its true proportions transcending the sphere of Niyati and its deterministic laws.[2] Since it performs opposite functions, it is supposed to be indefinable.

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[1] ततश्च तदुपसंहारविघ्नभूतां शंकां निर्मिणोति च ग्रसते च ।

T.S., p.29.

The importance of the concept of Yamakālī can be gauged from the fact that Abhinava has taken up its consideration in great detail in his Krama-keli, according to his own confession. Abhinava also emphasises that

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1. यमो विकल्पःतदनुप्राणिता येयं शंका शास्त्राणामानन्त्यात् कार्याकार्य-विभागस्य विपर्ययेणापि दर्शनात् किंकर्तव्यतया मूढतात्मा विचिकित्सा अतस्व ..... स्वस्वरूपानुप्रवेशे विघ्नकरी ।

T.A.V.,III,p.164.

2. संहरते - विगलितनियतिसंकोचविधिविषयपरसंविदात्मना रूपेण परिस्फुरति ।

Ibid.

Yamakālī represents an area of common agreement among all the systems linked with the Trika.[1]

6-D(b). POWERS IN RELATION TO MEANS OF KNOWLEDGE

In the foregoing pages we were occupied with the four deities which shared the common character of annihilating the objective aspect of our experience.[2] The following pages are proposed to deal with another set of four divinities which are prone to absorb that aspect of the consciousness which is known as means of knowing.[3] Such a description significantly conveys a particular character of the cognitive phenomenon. When we know an object, what actually happens at that moment is that we are seized of the resulting cognition (Pramiti) as well as the object. The means which brings the relata into a direct relation is lost sight of. The same idea has been given a figurative expression.

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[1] यदियं संकोचात्मिका शक्तिव समुल्लसन्ती रूढा फलपर्यन्ता संसारबीजतरोः प्रथमाङ्कुरसूतिः ... । सेयं यदा झटिति विगलिता भवति तथा निरस्तपाशवयन्त्रणाकलंको भैरवहृदयानुप्रविष्टो भवति ... । ... उक्तं च क्रमस्तोत्रे - सर्वार्थसंकर्षणसंयमस्य .... प्रणमामि कालीम् । व्याख्यातं चैतन्मया तट्टीकायामेव क्रमकेलौ विस्तरतः । अत एव षडर्धशास्त्रेष्वेषैव क्रिया प्रायो नियन्त्रणारहितत्वेन पूजा .... ।

P.T.V., pp.233-236.

[2] एवं प्रमेयांशग्रासरसिकं सृष्ट्यादिदेवीचतुष्टयं निरूपितम् ।

T.A.V., III, p.165.

[3] इदानीं तु प्रमाणांशभक्षणप्रवणं संहारादिदेवीचतुष्कं निरूपयति ।

Ibid.

The word Kālī in this context is traced to the root Kala - to sound and to count.[1] In the esoteric context, these deities are depicted as representing the milestones in the growing spiritual consciousness of those aspirants, whose addiction to wine in worldly life has been sublimated.[2] When this sublimation is finally achieved, the mortification of the process of Kāla is also accomplished side by side. In consequence, when the full doze of wine is in, the internal thrill of self-experience without reference to the sensual objectivity comes to stay. This is analogous to the state of pramāṇa, because there too the object persists as an image and not independently. Through these stages of spiritual upliftment the expansion of middle plane (Madhya-dhāma), i.e., anākhyā, is sought, because pramana

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1. शव्दसंख्यानवृत्तेश्च कलेर्धातोःकिलार्थतः ।
स्थितिसृष्ट्यादिभेदेन चतस्रःकालिकाःस्थिताः ॥

M.P.(T) 9.45

2. एवं मद्यव्यसनिनो ये केचिज्जन्तवःस्थिताः ।
तेषां तदाश्रयेणैव कालग्रासोऽभिधीयते ॥

Ibid,9.41.

itself marks out a midway position[1] between the knower and the knowable.

I. SAṀHĀRAKĀLĪ : POWER OF CREATION IN RELATION TO MEANS OF KNOWLEDGE : PRAMĀṆAGATA-SṚṢṬI-SVARŪPA OR STHITI-SṚṢṬI

After the withdrawal of doubt or its objects, i.e., advisable and inadvisable acts, the self-consciousness or saṁvid brings about the withdrawal of entire objectivity by concealment or by liquefying the same in the fire of self-consciousness, as the Krama system would put it.[2] Concealment consists in withdrawing even that aspect of the object (i.e., objective configuration) that was subjected to doubt.[3] Abhinava, perhaps, means to suggest that this state compares well with that of Pratyaya-linatā in the Yoga system.[4] When the sole pratyaya or idea survives, naturally every thing would stand withdrawn. Yet the pratyaya is not a pure abstraction, it does have an objective reference; because it is never indeterminate. Hence the termination of doubt necessarily involves the termination of its objects. As the doubt stands reconciled, it is a state of resolution. The swallowing up or Bhakṣaṇa means withdrawing within the self. Hence, it has been called by its proper name, e.g., Saṁhāra-Kālī (Deity of withdrawal).[1]

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[1] प्रविष्टेऽन्तः शीधुरसे भेदनिर्हरणात्मके ।
स्थैर्यमेति चमत्कारो विनाविघ्नप्रसंगतिम् ॥
प्रतिबिम्बमहाभोगमध्यभूमिविकासतः ॥
प्रमाणभूमिमाश्रित्य चतुःकालिका स्थिता ॥ M.P.(T).9.43-44.

[2] संहृत्य शंकां शंक्यार्थवर्जं वा भावमण्डले ।
संहृतिं कलयत्येव स्वात्मवह्नौ विलापनात् ॥ T.A.4.152

[3] ग्रस्तशंकाशं भावमार्गं आत्मनि उपसंहारेण कलयति । T.S.,p.29.

[4] Cp. The concept of dhyāna in yoga - तत्र प्रत्ययैकतानता ध्यानम् Y.S.32. Here, excepting idea or pratyaya, all other psychoses stand negatived.

When we describe it as the state of creation in relation to an object, we want to refer to the phenomena of rise, persistence, disappearance and absorption (indescribable state) of a psychosis. On the occasion of knowing, the psychosis transforms itself into the form of an object. It is Tadākārākaritā in Vedāntic terminology. The irresistible conclusion follows that the object gets a plastering of psychosis, that is, the psychosis absorbs or comprehends the object within its fold. Even from the other angle, because the object too here gets mirrored in a psychosis, the reflection ultimately remains within the confines of

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1. उन्मन्यनन्ता निखिलार्थगर्भा या भावसंहारनिमेषमेति ।
सदोदिता सत्युदयाय शून्यां संहारकालीं मुदितां नमामि ।।

K.S., quoted, T.A.V.,III,p.169.

the psychosis. On both the counts, it happens to be an all-inclusive comprehension of the object by the means of knowledge. Hence at this stage the ultimate consciousness, though always self-revealing as such, is of the nature of void, so far as the objective content of a psychosis is concerned.[1] Thus it is the phenomenon of withdrawal as far as the object goes, but at the same time it constitutes the rise of a psychosis in the context of knowing. It is the emergence of the Tadākārākāritā on the part of a psychosis. In other words, what is termed as withdrawal from object's point of view is but the emanation of the means of knowing from the standpoint of a psychosis.[2] That is why, howsoever paradoxical it may seem, it is Saṁhārakālī and, at the same time, happens to be the power of creation in relation to the means of knowledge.[3] It may be carefully noted that the object is not as yet completely and absolutely dissolved. Even while the object is absorbed by a psychosis, the object

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1. सदोदिता सत्युदयायशून्याम् । K.S. Ibid.
2. स्वयमेव हि नाम भावानां संविद्विलीनतोदपादनात्मा संहारो यद्बहीरूपताविलापनेन प्रमाणदशामधिशायानायां संवित्तौ अभेदेन परामर्शनम् - इयमेव हि संविदः प्रमाणरूपतायां सृष्टिः - यत् तत्तदर्थाकृष्टता चकास्यात् ।

   T.A.V., III, pp. 167-8.
3. स्थितौ तु सृष्टौ स्थितायाः सर्जनेच्छायाः संहारः । Bhās., I, p. 239.
   It is probably in order to emphasise this creative aspect, Abhinava in his Krama Stotra diverts from the traditional line and calls it Saṁsāra-kālī, cf. K.S.(A).19.

continues to subsist in its absorbed condition. We may take an instance from our daily life. Our eating of something is generally accompanied by a feeling that the dish is in my stomach. Exactly this happens with regard to a psychosis also. ~~Exx~~ In the subjective consciousness of the perception or perceptive judgment what actually figures is not the psychosis-as-such, but a psychosis having the semblance of an object. Hence the resulting perceptual judgment would take the form 'I have experienced the object as identical with myself.'[1] This, again, throws a hint that the means of knowledge, as psychosis, is also identical with the self-consciousness. It is in the fitness of things that this judgment differs from that in the state of withdrawal with reference to object, viz., "I have known the object."

II. MṚTYU-KĀLĪ : THE POWER OF SUSTENANCE IN RELATION TO THE MEANS OF KNOWLEDGE : PRAMĀṆAGATA-STHITI OR STHITI-STHITI

This stage is esoterically termed as "Mṛtyu-Kālī" (Death-deity). The state of death is a stage subsequent to the phenomenon of Saṁhāra. It owes its title to its occasioning the absolute withdrawal of the entire objectivity[1]. In the previous stage the object in its dormant form, i.e., residual traces, lent its character to psychosis. Now at this stage, which comes in immediate sequel, even this psychosis loses its independent status in the pure subjective consciousness. The purity of subjective consciousness lies in its complete dissociation from the object;[2] otherwise, the subjective consciousness keeps determinate in nature due to its affiliation with the psychosis[3]. The sustenance of the means of knowledge consists in its resting on the subject.[4] Really speaking subject is the terminal point of all cognitive processes. Explaining the sentence "I know this" (इदमहं जानामि) Abhinava comes out with the idealistic conclusion that the cognition is seized with grasping or apprehending the 'this' (i.e., object), while I or ego is the knowing consciousness which, in the last analysis, is the final abode of the 'this' - experience. This is the phenomenon of sustenance. This is the reason, why Saṁhāryopādhi is recognized as the essential nature of the Saṁvid. Such a view approximates to the famous statment of Udayana, the author of the Nyāya-Kusumāñjali, e.g., अर्थेनैव विशेषो हि निराकारतया धियाम् (3rd Prakaraṇa). He declares that knowledge by itself is devoid of form (nirākāra), its determinate or distinctive character belongs to the object. Similarly, Saṁvid or awareness acquires particular traits by assimilating, i.e., idealizing, the object. It is integral to consciousness to appear in the form which has been assimilated by it. But as suggested above, the psychical awareness (Vṛttyātmaka Jñāna) is ultimately reposed in the subject as in the context of the object it got assimilated with the mediating psychosis, the means of knowledge or psychosis gets reposed in the subject[1] here, in the state of sustenance.

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[1] विलापनात्मिकां तां च भावसंहृतिमात्मनि ।
आमृशत्येव यैषा मया ग्रस्तमिति स्फुरेद ।।

T.A., 4.153.

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[1] निलिखार्थसंहर्तृत्वाद् मृत्युरूपाया: संविद: । T.A.V.,III,p.168
and इत्येवं मृत्युरूपाया अपि संविद: कलनाद् मृत्युकालीति
सर्वत्रैयमुद्घोष्यते । Ibid,p.169.

[2] संहार्योपाधिरेतस्या: स्वस्वभावो हि संविद: ।
निरुपाधिनि संशुद्धे संविद्रूपेऽस्तमीयते ।। T.A.,4.154.

[3] विकल्पग्राणासौ प्रविलसति भावस्थितिरलम् ।
अत: संसारांशं निजहृदि विमृश्य स्थितिमयी ।। K.S.(A).20.

[4] स स्वांशसंविद्विश्रान्तिमन्तरेण स्थितिमेव न यायाद् ।

T.A.V.,III,p.168.

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[1] तत उपसंहर्तृत्वं ममेदं रूपम् इत्यपि स्वभावमेव कलयति । T.S.,p.29.

cp. वित्तदारसुखभोग्यगामिनी या ममेत्यभिमतिर्मदोद्धता ।
याप्यहंकृतिरनात्मनि स्थिता मृत्युरूपमुभयं तवासनम् ॥ C.G.C.4.55.

Be it noted, that when we say 'mine' (मम), it is unmistakably to be understood with reference to an outer object. Because 'mine involves a relation which presupposes distinction among the relata. But, at the

(contd.....

III. RUDRA-KĀLĪ : POWER OF WITHDRAWAL IN RELATION TO MEANS OF KNOWLEDGE : STHITI-SAṀHĀRA OR PRAMĀṆAGATA-SAṀHĀRA

The present state is characterised by the withdrawal of the means of knowledge. A position of prominance for the subject is, therefore, implicit in the very character of things,[1] because it is subject that embraces the object for good.

The esoteric name of this state, viz., Rudrakālī or Bhadrakālī has its genesis in the two roots, namely, Rudh-to obstruct or Bhid- to break or split and Dru = to melt or dissolve.[2] Such signification assumes added significance in view of the Kālī's performing a complex function consisting in melting and congealing the object, already rendered as a residual trace (Saṁskāra)[3]. While introducing the treatment of this set of deities, the attention was drawn to the two specific modes of ultimate dynamism (kalana) reflected in the composition of this whole set.

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contd.......) same time, 'mine' converts this difference into ~~the same time~~ a sort of relation of identity, too. Therefore the psychosis, in the form of 'death', embraces the object and, in turn, is embraced by the subjective consciousness.

[1] T.A.V.,III,p.174.

[2] रोधनाद द्रावणाद्रूपमित्थं कलयते चितिः । TA., v.158

[3] संस्कारात्मना अवस्थितस्यापि अर्थस्य, रोधनाद द्रावणाच्च इयं परा संविद उक्तेन प्रकारेण रूपं कलयन्ती श्रीक्रमसद्भावभट्टारके रुद्रकाली इति व्यपदिष्टा ।

T.A.V.,III,p.172.

These two modes were represented by the words 'Saṁkhyāna' and 'Nadana' standing respectively for the processes of contradistinction and identification. Now the state has arrived for the simultaneous realisation of the twin activity. The process of Saṁkhyāna accounts for the objective existence in the form of Vāsanā (latent impression) and is to be equated with the process of 'rodhana', i.e., concretion or grossification. And the process of 'Nadana' leads to the survival of the object in the form of consciousness, pure and simple, and approximates to the phenomenon of 'Drāvaṇa', i.e., fusion.[1]

It may now be seen as to how this duality of functions is effected simultaneously. To put the matter in simple words, the two phases, in question, of the ultimate dynamism consist in its Saṁskāra-evoking (Utthāpaka) and Saṁskāra-revoking (Praśamanātmaka) activities and thus cause a complex of two opposing mental phenomena (Psychological Spandas).[2]

Let us analyse. So far an object was perceived and then was made to rest on the subject through a psychosis. That is, the psychosis was in a fluid condition if such expression may be permitted, and therefore could receive the object. That object, already diluted in the fluid psychosis, is congealed here. This is, technically, the drying up or solidification (Āśyānibhāva) of the object. The inevitable conclusion is that the object is reduced to the state of residual trace. This is grossification. It is said to be of the nature of withdrawal. Because on the one hand, the element of psychosis in relation to an object is dried up and, on the other, the immediate cognitive process comes to a close due to the survival of the object as a sheer residual trace.[1]

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[1] तत उपसंहृतस्वभावकलने कस्यचिद्भावस्य वासनात्मना
अवस्थितिं कस्यचित्तु संविन्मात्रावशेषतां कलयति ।

T.S., pp.29-30.

[2] K.N.P., p.33.

Thus, immediately after withdrawing the multitude of the objects by occasioning their repose in the pure subjective consciousness, the supreme consciousness gives rise to a definite object in the mind of an empirical subject. Although the total objectivity lies submerged in the subjective consciousness, yet the concretion in regard to some particular object is made possible by the process of differentiation. At this level, the concrete objectivity is nothing but an objective residual trace. Whenever this Saṁskāra is revived, certain consequences attend to it.

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[1] य स्वाश्यानीभूतः संस्काररूपतया वर्तमानः । T.A.V., III, p.170.

After the revival has served its purpose, the particular residual trace goes back to consciousness. In other words, it is a recurring two-way process. The bringing-out of an impression from the homogeneous stock of sub-conscious is an act of congealiation of what had already melted in the consciousness. Bringing that impression back to the undifferentiated stock of sub-conscious is, similarly, an act of dissolving the grossified.[1] This phenomenon is reminiscent of that of memory which depends upon the revival of a latent impression. Though a multitude of impressions remain dormant in the individual mind, yet the memory, as a selective process, is bound up with the revival of some definite impression being carved out of the undifferentiated stock of the sub-conscious. And, when the phenomenon of remembrance is over, the revived trace again goes back to sleep in the individual mind. So is the case here.

The occasion has been utilized for raising two important problems. The first concerns the enjoyment of ~~im~~ pleasure and pain on the part of an empirical subject, and the second with reconciling the conflicting religious injunctions or beliefs. The nature of problems does not warrant their discussion in the context of metaphysics, yet, one should remember, that in India ethics has always been a living issue with every system of philosophy, and metaphysics has always borne on it. This might be the reason why we do not have some such thing as pure philosophy in India.

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[1] न कैवलमियमाश्यानीभावेन रूढमेवार्थं द्रावयेत्, यावद्द्रावितमपि-रोधयेत ।

T.A.V., III, p.174.

However, this transmigratory world of our experience is said to contribute to our enjoyment of the fruits. The nature and extent of enjoyment depends upon the respective Saṁskāras. There are two general agreements with regard to a Saṁskāra. First, it is a physical property (Bhautikadharma) of the soul. The Naiyāyika, in particular, considers Bhāvanā, a variety of Saṁskāra, as belonging to the individual self. In the Krama system, too, the individual subject is characterised by self-effulgence and consciousness. Hence, the residual traces or Saṁskāras keep affecting (Saṅkrānta) the Jīva. As these are physical properties of the self, they are subject to disappearance. Secondly, whichever act, enjoined or prohibited, one does, that endures in the form of merit and demerit. The pleasure and pain entail from them.

Abhinava is very categorical that the indecision or doubt about 'oughts' and 'ought-nots' may either proceed or follow the act, but the same is impossible when the act is in process.[1] Thus there being only two categories (koṭis) of Saṁskāra, the absence of indecision does not obstruct the fruition of an act. Due to the varying degrees in the revival of one's saṁskāras (स्वसंस्कारप्रबोधतारतम्यात्) one is bound to take a decision somewhere, sometime. The decision, subsequently translated into practice, leads one to enjoy the pleasure and pain as a result of the good and evil as the case may be. Later on, in case he confronts misery and pain, a doubt haunts him 'is not this the result of some wrong committed by me which I took for right, that I have been thrown in the face of misery?' This doubt slackens his past deed which fails to yield any good or bad fruit due to his remorse and rep~~p~~entance. This may be noted, even at the moment of enjoying, one continues to act. This will elicit the entire epistemic activity, once again, leading to the concretion of the object. The recurrence of Saṁskāra will compel him to reap the fruits. But, as suggested above, he comes across the blockade of doubt, that makes the deed infructuous. Here the Saṁskāra, though having come into being, disappears as well. This is what has been metaphorically expressed as melting away of the concretised.[2]

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1. पूर्वं हि भोगाद् पश्चाद्वा शंकियं व्यवतिष्ठते । T.A.,4.156.
2. आश्यानयेच्च स्वास्ते, शंका संस्काररूपकः ।
   शुभाशुभतया सोऽयं सोष्यते फलसंपदम् ।
   अन्यदाश्यानितमपि तदेव द्रावयेदियम् ।।

Ibid. 155-6-7.

Since it is beyond the capacity of the empirical subject or his mental doubt to undo the efficacy of Saḿskāras, it is ipso facto presumed that it is through the spontaneity of the Parā Saḿvid that such a phenomenon comes into being. Concretion of the melted and melting of the concreted, is ingrained in its dynamism. The whole episode is comparable to an instance in modern science where it is 'heat', in differing degrees, which freezes an object and melts it.

The other problem, as to how the conception of Rudrākālī attempts to patch up opposing religious views, has been taken up in detail by Dr. Pandey. It is, therefore, not worthwhile to break the same ground again.[1] Suffices it to say that the fruit of an action is dependent upon the unmistakable belief in the rightness of it. The belief in a particular religion and in the rightness of an action enjoined by it arises from the innate mental disposition of the individual.

In the context of religious adoration, the deity is supposed to crush the sense of doubt and duality which is the sole cause of our worldly existence and, at the same time, fills the individual consciousness with a thrill of pure ecstacy oozing from the self-realization. This, in addition, removes the demerits and guides us to adopt a right course.[1]

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[1] Cf. Abhinava, pp. 516-517.

IV. MĀRTANDAKĀLĪ : POWER OF ANĀKHYĀ IN RELATION TO THE MEANS OF KNOWLEDGE : STHITI-ANĀKHYA OR PRAMĀṆAGATA-ANĀKHYĀ-SVARŪPA

Within the body of this chapter it was observed that generally the name of a thing takes into account its characteristic function. The moment it is difficult to ascertain the function of a particular object, the ramifications of its name recede to background and it virtually turns up as something precisely indefinable. Now the stage has come when, in view of the dissolution of object, the senses have nothing to operate upon or react to. These senses, the instruments, are by themselves the means of knowledge, because reflecting or perceiving the object constitutes their essence. And a pramāṇa is nothing but a measure to ascertain and determine the different objects.

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[1] इमां वन्दे भूमिं भवभयभिदातंकरणीम् ।
इमां बोधिकान्तद्युतिरसमयीं चापि विदधे ।
तदित्थं संबोधद्युतिमथ विलुप्याशुभतती -
यथेष्टं चाचारं भजति लसताद् सा ममहृदि ।

K.S.(A),22.

It is why it is reckoned as 'sun' owing to its object-revealing character.[1] The group of the senses numbering twelve includes manas and intellect because their main function remains the same - revealing the nature of the presented datum. In view of the data having been withdrawn from the picture, the senses do not move out from the 'ego' and, as such, stand merged therein.[2]

The personal ego is construed here as the subjective frame of reference which necessarily permeates all our judgments. Hence the expressions, i.e., "I hear, I see" etc. The personal ego, although forming part of the internal organ, has an independent being in the sense that the entire sensory paraphernalia derives its meaning and purpose from it.[3] Since empirical self is identified with this instrument of personal ego, none of our judgments ever reflects the duality of subject and the personal ego.[4]

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1. कर्मबुद्ध्यक्षवर्गो हि बुद्ध्यन्तो द्वादशात्मकः ।
   प्रकाशकत्वात् सूर्यात्मा भिन्ने वस्तुनि जृम्भते ॥

   T.A.,4.160

2. इत्थं भोग्येऽपि संभुक्ते सति तत्करणान्यपि ।
   संहरन्ती कलयते द्वादशैवाहमात्मनि ॥

   Ibid. 159.

3. अहंकारस्तु करणमभिमानैकसाधनम् ।
   अविच्छिन्नपरामर्शी लीयते तेन तत्र सः ॥ Ibid.4.161.

4. देहादाभिनिवेशात्कल्पितेऽहंकृतात्मनि .. । T.A.V.,III,p.178.

The Krama Stotra, in the technical phraseology of the system, calls it "Mārtaṇḍa-kālī", implying that the dynamism of saḿvid is concerned with causing the withdrawal of the senses, the 'suns', in the personal ego.[1] Another implication is that the cognitive process has now come to a fullstop. Consequently, the Vṛtti-cakra also ceases and the psychoses no longer entertain any objective reference whatsoever.[2]

Unlike the Pratyabhijñā system, it may be mentioned, the Krama system, while taking the basic framework from the Sāḿkhya, introduces an important modification. In Pratyabhijna, as in Sāḿkhya, the entire cognitive and motor apparatus including the ego is deduced from intellect, the Mahat. But in Krama, the whole cognitive machinery down the intellect is traced to personal ego. In this respect a sweeping comparison may be made with Advaita Vedānta. There the entire creation ensues from Hiraṇyagarbha and Hiraṇyagarbha, in itself, is the totality of the personal egos.

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[1] तेनेन्द्रियौघमार्तण्डमण्डलं कलयेत्स्वयम् ।
संविद्देवी स्वतन्त्रत्वात् कल्पितेऽहंकृतात्मनि ॥ T.A.,4.163.
cp. करणमरीचिचक्रमुदयं कुरुते रभसात्
स्थितिमुपयाति तत्र परसौख्यरसान्तया ।
विलयमुपैति चात्र परबोधभरार्पणात्
परमकलात्र केवलतया विलसत्यमला ॥ Quoted,K.N.P,p.38

[2] समग्रामक्षालीं क्रमविरहितामात्मनि मुहुर्निवेश्य ... । K.S.(A).24

6-D(c). POWERS IN RELATION TO THE SUBJECT

Passing on to the next stage one finds himself face to face with a fresh set of deities solely related to the subject, now the sole residue. The first of the group sets off the process of curbing the limited subjecthood and the final one marks completion of the process. The word Kālī, presently, is traced to root kala–to go to get. Gati here stands for ascending or realising one's true nature. These four deities, in the esoteric context, represent four stages in gradual attainment of the goal. The esoteric worship has been associated with the various stages of the meat-eating (by the meat-eaters) such as, observing, touching, relishing, and desisting. These acts, through a process of sublimation, lead to the growing intensity in the spiritual awareness on the part of an aspirant, who is thus enabled to subjugate the realm of time.[1]

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[1] एवं मांसव्यसनिनामन्तरास्वादभूमिनाम् ।
प्रमातृरूपमाविश्य चतस्रःकालिकाः स्थिताः ॥

गतार्थस्य कलेर्धातोरर्थस्यानुगमादिमाः ।
दर्शनस्पर्शसंभोगविरामोद्रेकताः मताः ॥

M.P.(T) 9.46-47.

Another point, worth mentioning, is that all these states are related to the godly function styled as Saṁhāra, i.e., withdrawal. Hence the rise, persistence, lapse etc. of the withdrawal.[1] now merit consideration. The function of withdrawing is associated with the Jñāna aspect of the absolute consciousness. The Jñāna or knowing consists in grasping the cosmic panorama, apparently cut asunder from the self, as one and identical with the self. So what remains in the final round is the subjective consciousness, pure and simple, and it is with reference to this subject that one is supposed to understand the phenomena of creation etc.

I. PARAMĀRKA-KĀLĪ : THE POWER OF CREATION IN RELATION TO THE SUBJECT : PRAMĀTṚGATA-SRṢṬI-SVARŪPA OR SAṀHĀRA-SṚṢṬI

To begin with the explanation of the title itself. The personal ego, though the fulcrum of all senses, too is an instrument at the most. Its constituting the subjective frame of reference makes it rather more important than the rest. Hence it is called "Parama-arka", the supreme sun, the greatest revealer at the empirical plane. It comes, next, in point of importance, to the limited subject which is invariably related to the personal ego, the thirteenth means of knowledge (pramāṇa). Now the creation in respect of subject lies in the fact that with the disappearance of subjective frame of reference within the individual, the subject as such, indeed in its limited form, for the first time appears on the scene without any reference to the means or the object of knowledge whatsoever.[1] If one argues that the subject must have a reference to the means and the object of cognition; then, the only nexus that obtains between the subject and the means as well as the object is that of the complete withdrawal of both within the subject himself. It needs be noted that though personal ego is said to be related with the limited subject (out of the two types of subjects admitted in the system, i.e., limited and free--Kalpita and Akalpita), the delimitation of the subject consists in his maintaining touch with the innate ignorance known as 'āṇavamala'. The subject, at this juncture, is not completely immune from the potential propensity that may throw him in the world again. Due to his innate ignorance yet unremoved, he is susceptible to the worldly enjoyments. That is all.

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[1] संहारसृष्ट्यादिमयश्चतुर्धायं क्रमः स्थितः । M.P.(T) 9.48.

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1. स एव परमादित्यः पूर्णकल्पस्त्रयोदशः ।
   करणत्वात्प्रयात्येव कर्तरि प्रलयं स्फुटम् ॥

   T.A., 4.164.

Otherwise, he is very different from the limited subject in the ordinary sense of the term.[1] Such a subject is technically known as "Kālāgnirudra",[2] because Kāla, another name for distinction (vyavaccheda), characterises him. In his case there is always a possibility that he may, due to non-revival of an impression of certain object, wish "This should not happen to me", or else, if the impression is revived, he may assimilate it through enjoying it. The former phenomenon coincides with what has been called 'Rodhana' (obstruction) and the latter with 'Drāvaṇa' (Melting). It is here that the ego gets finally reposed.

II. KĀLĀNALA-RUDRA-KĀLĪ : POWER OF SUSTENANCE IN RELATION TO THE SUBJECT : SAṀHĀRA-STHITI, PRAMĀTṚGATA-STHITI-SVARŪPA

The sustenance of the subject (i.e., limited subject) consists in its merger with the ultimate, i.e., universal subject denoted by the word Mahākāla. Hence, in mystical

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1. स एव च किंचिद्भोग्यसंस्कारस्याप्रबोधाद ममैतन्मा भूत् इति रुणद्धि । प्रबोधाच्च द्रावयति, भोगेन स्वात्मसाद करोति इति रुद्रः । अत एव भोग्यौन्मुख्याद अनिवृत्तपशुभावः प्रोन्मिषदभिलाषात्मकाणवमलयोग इत्यर्थः ।

T.A.V.,III,pp.180-88.

2. कालाग्निरुद्रसंज्ञास्य शास्त्रेषु परिभाषिता ।

T.A., 4.166.

parlance, this state goes by the name of Kālānala-rudra-Kālī.[1] So the limited subject comes to rest in the universal one.[2]

The limited personality of the subject is not integral to it but an imposed or imagined one. To the subject, under limitation, the world appears as bifurcated in two realms of existence, i.e., "I" and "this", there being no meeting point between the two. But once this imagined mantle is discarded, the entire objectivity, i.e., "this", transforms itself into the unitary subjectiv experience in the form of "I" and the whole world, as a result, is realised as an unbroken continuum.[3] In effect, this state is nothing but that of the Sadāśiva which itself is a psychological category of the metaphysical order. The metaphysical order of creation is nothing but constitutive of the process of gradual realisation of the objective world not only as a expression of, but also, one with the universal mind. The resulting experience takes the form -"I am all this", or "All this splendour is mine". But, let us not mistake it

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1. सोऽपि कल्पितवृत्तित्वाद्विश्वामर्शैकशालिनि
   विकासिनि महाकाले लीयतेऽहमिदंमये ।। T.A. 4.168
2. ततः कल्पितं मायीयं प्रमातृरूपमपि कलयति । T.S., p.30
3. अस्याहन्तायामिदन्ताया विश्रान्तेः विश्वामर्शैकशालिनि ।

T.A.V.,III,p.182.

for the pure indeterminate experience, i.e., the 'I-awareness' pure and simple; because, the consciousness of transition from duality to unity is still lurking owing to the presence of the universal this, which is predicated of the universal subject.[1] As such, therefore, it constitutes a sort of transcendental experience owing to the operation of Śuddha-Vidyā (pure-knowing). Yet it falls short of the ultimate goal which is achieved in the next stages.

A word of caution may be necessary. It has been previously noticed that Śāktopāya is concerned with the purification of the determinate idea (Vikalpa-Saṃskāra). The experience, viz., "all this is mine" or "I am all this", is the form which the gradual purification of the Vikalpa finally adopts, consequent upon annuling the sense of duality between the self and the not-self, that is, the world.[2]

The only thing worthy of note, in addition, is to remember that Śāktopāya culminates in Śāmbhavopāya, that is the purification of determinate idea does not cease on accomplishing the purification only, but, instead, going further terminates into pure indeterminacy. The subsequent stage under consideration is addressed to the attainment of that phase.

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[1] स्वात्मनो महाकालस्य संबोधन्यां संवित्तौ सर्वो ममायं विभव .....
इत्याद्युक्तवद् सर्वमिदमहमेवेति विभुः विश्वाभेदैकशालिनी । अतस्व
प्रविकसद्रूपा या परिमितप्रमातृचर्वणाचतुरा संवित्तिः अनुभवविशेषोभासते ।
T.A.V., III, p.184.

[2] Also see प्रत्यभिज्ञा का स्वरूप

D.T., 11-1, pp.46-48.

III. MAHĀKĀLAKĀLĪ : POWER OF WITHDRAWAL IN RELATION TO SUBJECT : SAṀHĀRA-SAṀHĀRA OR PRAMĀTṚGATA-SAṀHĀRA SVARŪPA

There is yet another higher state of supreme I-ness (parāhaṁtā) which transcends the preceding state of the pure knowing consciousness (i.e., I am all this). The two states are distinguished by their characteristic emphases on 'I' and 'this'. In the former, predication is completely absent, hence 'I' rests on itself, whereas in the latter 'this' is made to rest on 'I'. Akula is the technical term for the fullfledged I-consciousness.[1] The withdrawal or Saṁhāra of the unlimited subjecthood is occasioned by the merger of the pure knowing-consciousness, the subject of 'I am all this', into the Akula, the perfect-I, which is free from any reference to the objectivity or thisness in its transcendental

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1. अव्ययमकुलममेयं विगलितसदसद्विवेककल्लोलम् ।
जयतिप्रकाशविभवस्फीतं काल्या: परं धाम ।।
Quoted, T.A.V., III, p. 185.

form.[1] This state is reached by going through the ordeals of Haṭhapāka and Alaṁgrāsa.[2] Thus there is full apposition between 'this' and 'I'. It may be recalled, it was pointed out in the every beginning, that true realisation dawns only when the every conceivable form of opposition at all level is exhausted.

One point deserves special mention and might appear controversial. In his *Tantrāloka* Abhinava appears to treat this state as perfect. But his statements in the *Tantrasāra*[3] and his *Kramastotra*[4] go a long way in suggesting that this stage, though characterised by Supra-sequential pure I-experience, is not 'the' ultimate. In all probability, he seems to have in his mind the idea of Śiva - category, which too is characterised by pure I-consciousness and yet suffers from a sort of imperfection. In order to make the point clearer, a paragraph is produced below from one of the articles by the present author exclusively devoted to the treatment of this problem :"Cit (i.e. Prakāśa) is regarded as Śiva in so far as it is free from all the differentiating attributes. This marks out the specific scope of Śiva and Śakti. While Śiva is free from all subjective and predicative reference, Śakti admits of a slight tendency towards predication. The appearance of Śiva as conditional but indeterminate consciousness (i.e., aham) is known as Sakti. Since self-presentative character (Ahaṁbhāsana) is the essence of cit, there can, in fact, be no distinction between the two except one pointed out above. Really speaking Śakti merges back into Śiva at Śiva-stage (antarlīnavimarśa), but this Śakti remains, as a self-negating agency, responsible for the rise of I-experience. For clarity it is averred that Śiva-category stands for 'self' in 'self-consciousness.' It is immune from all shades of even the latent objectivity."[1] These lines are self-explanatory and

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[1] अतएव ~~कंचिच~~ कंचिदपि प्रति भोग्यत्वागमनादिक्रियाकर्तृतारूपा वित्तिः... अकुले धाम्निलीयते - स्वात्मविश्रान्तिचमत्काररूपाहंपरामर्शदशाधिशायितामियादिति। एवं महाकालस्य कलनात् महाकालकालीति श्रीक्रमस्तोत्रादावुच्यते ।
T.A.V., III, p.185.

[2] अतएव सर्वसर्वात्मकत्वेन सर्वात्मरूपाणां भावानां यो भोगो हठपाकक्रमेणालंग्रासयुक्त्या स्वात्मसात्कारः । तेनोपरागिणी संहर्त्रैकस्वभावा, अतएव परिपूर्णा ।
Ibid, pp. 194-5.

[3] संकोचत्यागोन्मुखविकासग्रहणारसिकमपि प्रमातारं कलयति । T.S., p.30

[4] प्रकाशाख्या संवित् क्रमविरहिता शून्यपदतो ।
बहिर्लीनात्यन्तं प्रसरति समाच्छादकतया ।।
ततोऽप्यन्तःसारे गलितरभसादक्रमतया ।
महाकाली सेयं मम कलयतां कालमखिलम् ।। K.S.(A).26.

अतिश्चत्राचित्रक्रमतदितरादिस्थितिजुषो ।
विभोःशक्तिःशश्वद् व्रजति न विभेदं कथमपि ।।
तदेतस्यां भूमावकुलमिति ते यत्किलपदम् ।
तदेकाग्रीभूयान्मम हृदयभूर्भैरवविभो ।।

Ibid. 11.

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1. "Concept of Śiva as a category in Kashmir Saivism", Indian Philosophy and Culture, Vol.IX, No.3, Sep.64, pp. 12-13.

would perhaps throw adequate light on the issue, in question, as well. This state of Mahākāla-Kālī, being based on a sort of Saṁhāra, also amounts to the elimination or denial of objectivity. Hence its abode is termed as Śūnyapada.[1]

IV. MAHĀBHAIRAVA-CAṆḌOGRA-GHORA-KĀLĪ : POWER OF THE INDEFINABLE IN RELATION TO SUBJECT : PRAMĀTṚGATA-ANĀKHYA-SVARŪPA OR SAṀHĀRA-ANĀKHYA

This is the state where the true harmony always stands realised. The Akula, the self-awareness, now emerges as a state where object, means, subject and knowledge all lie in a state of complete unison with the self-consciousness. The previous state marks the completion of cognitive activity of the transcendental level by embracing the universal subject, whereas it is still higher state in the sense that the entire content consists of the ultimate dynamism and nothing else.[1] And like Sadṛṣa-pariṇāma of Prakṛti in Sāṁkhya, a state of perfect harmony prevails ever ~~pku~~ pulsating with its self-spontaneity. This is called freedom, the deity par ultimate. By its intrinsic dynamism it transcends and yet permeates the whole order of succession.[2] As an all-inclusive principle it is called Mahā-bhairava-caṇḍogra-ghora-kālī where the words Mahābhairava, caṇḍa, ugra and ghora stand respectively for the subject, object, knowledge and means thereof. It is unnamable in the sense that this state defies all efforts at verbal description.

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[1] Ramyadeva, in his commentary on Cakrapāṇi's Bhāvopahāra, has examined the concept of Mahākāla-Kālī citing the relevant portion from the Kramastotra. This state is so termed, because it either annihilates, i.e., absorbs kāla (or mahākāla) equated with the twelve senses (rays of sun), or withdraws Kāla along with the twelve senses, cf., कालदेहं वा कालविकल्पनोल्लासिकामीहां वा सूर्यकलाजालेन द्वादशात्मकमरीचिचयेन योऽपहरतीति तच्छीलोऽयमक्रमपदेन दर्शितः, सूरीनाम् कलाजालेन मध्यमधामानुवेधेन भावाभावभूम्युल्लंघनात्मा कालदेहापहारी महाहंकारात्मकमहाकालदेहमपहर्तुंशीलं यस्य स तथोक्तः ।

B.U.V., p.3.

In Abhinava's opinion this state is the ultimate one. The only difference between him and other exponents is that he considers it as the integral aspect of the Lord,

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2. प्रमातृवर्गो मानौघः प्रमाश्च बहुधा स्थिताः ।
मेयौघ इति यत्सर्वमत्रचिन्मात्रमेव तद् ॥
इयतीं रूपवैचित्रीमाश्रयन्त्याः स्वसंविदः ।
स्वाच्छन्द्यमनपेक्षं यत्सा परापरमेश्वरी ॥ T.A.4.171-172.

cf. स्वप्रकाशायाः परस्याः संविदो यदनपेक्षं अहंपरामर्शमयं स्वाच्छन्द्यम् ।
T.A.V.,III,p.187.

The harmony consists in the synthesis of Prakāśa and Vimarśa, whereas in the previous state the aspect of prakāśa was more prevalent.

2. क्रमत्रयसमाश्रयव्यतिकरेण या संततं ।
क्रमत्रितयलंघनं विदधती विभात्युच्चकैः ।
क्रमैकवपुरक्रमप्रकृतिरेव या शोभते
करोमि हृदि तामहं भगवतीं परां संविदम् ॥
Quoted from the Jñāna-garbha stotra.

i.e., the Manthānabhairava[1] or the maheśvara of Pratyabhijñā, while the others feel that this belongs to the Thirteenth deity.[2]

The theory of the twelve goddesses underlining the entire cosmic activity is though exclusively a Krama doctrine, yet so thorough has been its impact on allied systems that they have accepted it without reservations. The agreement with the Sāra system is most glaring in this behalf.[3] Similarly, in the Kula system, the three powers namely, Anuttarā, Icchā and Unmeṣa (viz., Parā, Parāparā and Aparā) and those three that rest on them, namely Ānanda, Īśāna and Urmi, stand for the twelve powers owing to their movement in ascending and descending order,[4] and mark the close affinity with the Krama system.[5]

6-E. SOME CONCLUDING REMARKS REGARDING ANĀKHYĀ CAKRA

One feels called upon to advert to another point. The awareness, as the fundamental datum, is posited as a monistic principle and is connoted by the singular appellations ~~and~~ such as Kāla-saṁkarṣiṇī or Mātṛsadbhāva etc. Is not this stand logically incompatible with the plurality of successive manifestation it undertakes in the form of Sṛṣṭi etc.? There is no gainsaying the fact that the ultimate consciousness expresses itself through the above twelve-fold order, yet its unity ever remains antecedent to plurality; and, the consciousness has to be accepted as a unitary principle as a matter of logical necessity. The plurality of manifestation fails to bear upon the basically monistic character of consciousness. For, it is through its integral spontaneity that the modal variety of manifestation is arrived at. Must it manifest - is the demand of its nature, but not that it must take down a particular order. Thus, the twelvefold manifestation is simply casual and not essential. Awareness is a uniform principle and suffers no exception to the rule. Hence, there is not the slightest room for the principle of time which, acting as a sort of break, is responsible for the phenomena of succession and simultaneity etc. In view of the utter absence of succession, it is a misnomer to call ultimate consciousness as trans-sequantial.[1] This is, in fact, a necessary corollary of acknowledging supreme awareness as transcendent and monistic.

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[1] K.S.(A) 28.
[2] M.P.(T).9.60

[3] न केवलमेताः क्रमदर्शनादौ एवोक्ता यावदस्मन्न्यसहोदरेषु शास्त्रेष्वपीत्याह ।

T.A.V.,III,p.235.

[4] वस्तुतस्तु षट् एव परामर्शाः, प्रसरणप्रतिसंचरणयोगेन, द्वादश भवन्तः परमेश्वरस्य विश्वशक्तिपूर्णत्वं पुष्णान्ति । ता एव एताः परामर्शरूपत्वात् शक्त्यो भगवत्यः कालिका इति निरुक्ताः ।

T.S.p.18.

[5] एता एव द्वादशापि संविदः क्रमदर्शनादौ अन्वर्थेनापि अभिधानेन दर्शिताः ।

T.A.V.,II,p.235

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1. इत्थं द्वादशधा संवित्तिष्ठन्ती विश्वमावृषु ।।
एकैवेति न कोऽप्यस्या: क्रमस्य नियम: क्वचित् ।
क्रमाभावान्न युगपत्तदभावात्क्रमोऽपि न ।।
क्रमाक्रमकथातीतं संवित्तत्त्वं सुनिर्मलम् ।

T.A., ~~2~~ 4.178-179.

Kṣemarāja, while dwelling on the concept of Krama-Mudrā, invites our attention to a unique mystical significance of the Anākhyā-cakra. In this Mudrā, the mind swings alternately between the internal and the external. The internal appears as the universal consciousness, and the external no longer appears as merely the world, but as the form of universal consciousness.[1] This Krama-mudrā corresponds to the Fourth deity, the anākhyā, of our know. This power is responsible for making the whole process of Krama rest in consciousness. And, Krama or succession consists in the cyclic consciousness or awareness-cycles of emanation, sustenance and withdrawal.[2] This power brings back the whole universe within the confines of the highest inner consciousness. It is called Krama because not only it stirs up successive appearances of emanation etc., but also constitutes the very being of such succession.[3] Thus Krama-mudrā, is an instance of eternally active Samāveśa, which an aspirant comes to accomplish through this Anākhyā-cakra.

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1. Cf.P.Hr.,p.137 (notes) ; क्रममुद्रया अन्तः स्वरूपया बहिर्मुखः समाविष्टो भवति साधकः । तत्रादौ बाह्यात् अन्तः प्रवेशः , आभ्यन्तरात् बाह्यस्वरूपे प्रवेशः आवेशवशात् जायते - इति सबाह्याभ्यन्तरोऽयं मुद्राक्रमः ।

   Krama-Sūtra, quoted, P.Hṛ., p.92.

2. अत्रायमर्थः सृष्टिस्थिति - संहृतिसंविच्चक्रात्मकं क्रमं मुद्रयति, स्वाधिष्ठितम् आत्मसात् करोति येयं तुरीया चितिशक्तिः, तया क्रममुदया ।

   P.Hṛ.,p.92, also see M.M.P.,p.166.

3. अपि सृष्ट्यादिक्रमाभासकत्वात् तत्क्रमाभासरूपत्वात् त क्रम इति अभिधीयते ।

   Ibid, p.94.

6-F. FOUR SUB-CYCLES PERTAINING TO ANĀKHYĀ

It may be recalled that there were wide divergences among the system's exponents with regard to the precise number of adorable divinities in Anākhyā Cakra. Jayaratha, the author of the Viveka on the Tantrāloka, exploits ~~and~~ an opportunity to steer the system's stand clear in this respect. He closely follows Abhinava who himself steps into the shoes of the Yoga-Sañcāra Āgama. These views appear in an esoteric and symbolic language but, as usual, they are not without philosophical significance.

Anākhyā Cakra represents a wider and more extensive realm than generally understood. In a sense the phases of creation, sustenance, annihilation and indefinability, all partake of the nature of Anākhyā; and, it is with reference to one particular phase of them that the exact number of divinities is said to be conceived. Thus, the phase of creation has sixteen and those of maintenance, withdrawal and indefinability twelve, eight and four aspects respectively. These aspects or crests are again shown to constitute the spokes of the different wheels or cycles (Cakras) going by the names of Ṣoḍaśāra (sixteen-spoked), Dvādaśāra (twelve-spoked), Aṣṭāra (eight-spoked) and Caturāra (four-spoked) respectively. They are related to object, means, subject and knowledge in the same order.

It should now be clear that when the Krama-Sadbhāva speaks of sixteen deities as adorable in the Anākhyā Cakra, the obvious reference is to the Ṣoḍaśāra cakra. In the said cakra the objective element, as analogous to creative phase, is the most domineering of all, though the Ṣoḍaśāra as such is part of the total anākhyā scheme.[1] Since the entire cosmic multiplicity stands absorbed in the reality proper, each member of the tetrad of object, means, subject and knowledge happens to share the nature of each of them. This leads to the conception of sixteen powers, deities, aspects or crests, whatever one may be tempted to call them.

The second cycle, viz., Dvādaśāra, relates to the phase of sustenance and, for that reason, to the means of knowledge. The means of knowledge is never without the imprint of an object. Hence, the object is contemplated not to enjoy primary existence, but, instead, a secondary one losing itself into means of knowledge. With the submergence of object, therefore, the three members having four aspects each account for the twelve goddesses only. In fact this cycle is nothing but the famous Anākhyā-cycle or

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[1] तत्र विश्वक्रोडीकारात् उक्तं प्रमेयप्रमाणप्रमातृप्रमाणां सर्वसर्वात्मकत्वात् षोडशारं चक्रं तिष्ठति ... यदभिप्रायेणैव श्रीक्रमसद्भावभट्टारके अनाख्यचक्रे षोडशैव देव्यः पूज्यत्वेनोक्ताः .... । अत्र चानाख्यत्वेऽपि सृष्ट्यात्मनः प्रमेयस्य प्राधान्येनावस्थितेः सोमरूपत्वात् श्वेतत्वम् ।

T.A.V., II, p.136-37.

Saṁviccakra inhabited by Sṛṣṭi-kālī etc.[1]

The slight difference noticed between the two[2] (i.e., this group of twelve deities and the one just alluded to as Saṁviccakra), that the former eliminates the object (prameya) while the latter the knowledge (Pramiti) as their respective basic reference from their schemes, is not at all fundamental. Because, Jayaratha has made it more than clear that such differences crept in only to cater their allegiances to particular sub-systems or practices.[3]

Next comes Aṣṭāra Cakra related to the subject. This represents a subsequent stage, where the means of knowledge is reposed in the subject leaving four aspects (relating to the subject) scrubbed altogether. The subject and the phase of withdrawal are the sole subscribers to the individual personality of this Cakra.[4] Thus the remaining eight spokes, i.e., aspects, stand for the group of eight deities comprising three Bhairavas, three female divinities,

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[1] श्रीसृष्टिकाल्यादिरूपं द्वादशारं चक्रमुच्यते , अनाख्यत्वे अत्र स्थित्यात्मनः प्रमाणस्य प्राधान्यादुक्तत्वं, तद्धि प्रमेयोपरंजितमेव भवेत् , अतश्च प्रमेयस्य तदभेदेनैवावस्थानात् तद्गतस्य रूपचतुष्कस्य पृथगभावात् द्वादशारत्वम् ।

T.A.V.,II,p.138.

[2] Abhi., p.533.

[3] प्रक्रियाया विशेषो तस्याविशेषात् । T.A.V., III,p.134.

[4] तत्प्रमाणस्य प्रमातरि विश्रान्तेः तद्गतस्यापि रूपचतुष्कस्य पृथगभावात् संहारात्मप्रमातृप्रधानम् । Ibid.,p.138.

Kuleśvara (Ahaṁkāra) and Kuleśvarī (i.e. Abhimāna-Śakti).[1]

Next comes the Caturāra Cakra. In its continuous ascent, the subject itself lapses in knowledge leaving four aspects alone (related to knowledge) to be ascribed to this Caturāra cycle. The predominance of knowledge envisages the prominence of anākhyā and thus renders it an anākhyā-cakra literally. The four aspects constituting the cycle comprise a triad of female deities alongwith the Mātṛ-Sadbhāva (i.e., Kāla-Saṁkarṣiṇī).[2]

Esoterically, these cycles are identified with the four orbits found in an eye, namely, (i) white, (ii) red, (iii), white-black, and (iv) black.[3] The white orbit, which stands for the white mass that surrounds pupil, represents the object equated with moon in the esoterical termonology, and thus has white lustre. The red orbit, which stands for means of knowledge, i.e., sun, is not easily visible. The redness of the cycle is accounted for by the objective affection (rañjana) of the means of knowledge. The white-black orbit, which appears so due to interaction of black

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1. Cf. M.M.P., p.103.
2. प्रमातुरपि प्रमायां विश्रान्तेः चतुर्दले ज्ञेये-देवीत्रय - श्रीमातृसद्भावश्चेति, प्रमामात्रसतत्वानाख्यचक्ररूपतया प्रस्फुरत इत्यर्थः ।

   Ibid, p.139.
3. तदेवं चक्षुषि प्रतिनियतावयवरूपत्वेन सृष्ट्यादिक्रमचतुष्टयमवस्थिततमित्युक्तम् ।

   Ibid.; also see T.A.4,128-130.

interior and white exterior, represents the subject. And the black orbit, which is nothing but the pupil, stands for knowledge. The darkness of the orbit arises from its having absorbed everything and thus leaving no trace of duality.

Most important of these are two, the Ṣoḍaśāra and the Aṣṭāra, covering total range of the object and the subject, or in other words, the enjoyable and the enjoyer, respectively. They constitute a pair and, through a continuous process of mutual interaction, account for the rise of the close of the subjective and the objective realms.[1] The subject, by self-contractions, gives rise to the objective world and, by contracting the object, unfolds the subjective side. The same happens with the object. What one calls creation and dissolution are nothing but the twin phases of unfolding and enfolding. Since the object presupposes the intervening cognitive instrumentality for its final repose in the subject, the phenomenon of sustenance is an indispensable guest. Likewise, the subject, too, gets immune from objective proclivity only when it is content with a through grasp of the object resulting in such expressions as 'this object is now known to me.' Thus, the mutual friction and encounter between subject and object lead to the realisation of the ultimate principle of awareness.

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[1] एतच्चक्रचतुष्टयस्य मध्यादग्नीषोमात्मके प्रमातृप्रमेयमये षोडशाराष्टारे भोक्तृभोग्योभयात्मकतया मिथुनरूपे ये द्वे चक्रे स्थिते ते परस्परं संमीलनोन्मीलने विदधाते एव ।
Ibid.

The above discussion, thus, brings out the following equations[1] :-

(i) सृष्टि-प्रमेय-श्वेत-सोम-षोडशार=प्रमेयप्रमाणप्रमातृप्रमाणता, सर्वसर्वात्मकत्वम् ।
(ii) स्थिति-प्रमाण-रक्त-अर्क-द्वादशार=सृष्टिकाल्यादयः द्वादश देव्यः ।
(iii) संहार-प्रमाता-श्वेतकृष्ण-वह्नि-अष्टार=भैरवत्रयम्, देवत्रयम्, कुलेश्वरः, कुलेश्वरी ।
(iv) अनाख्य-प्रमिति-कृष्ण-चतुरार=देवीत्रयम्, मातृसद्भावः ।

The mutual interaction between the subjective and objective realms, e.g., Aṣṭāra and Soḍaśāra, further brings out the Krama cosmogony. What is reckoned as Sahasrāra Cakra (lit., a thousand-spoked cycle) is by itself a figurate expression for this universe of infinite variety such as physical elements, substances, regions and so on and so-forth. This Sahasrāra cycle grows out of the above cyclic couple and, in its turn, gives rise to later realms of existence like Brahmāṇḍa and Prakrtyaṇḍa.[1] These twin cycles and, for that matter, other two cycles namely Dvādaśāra and Caturāra are responsible for the emergence of sensory organs and their gross objects going down to the earth.[2] It creates not only the world of common discourse, but also the extraordinary worlds exclusive to the experiencing individuals covering the phenomena of dream, illusion, hallucination etc.[3] Really speaking, it is all an interplay of self-spontaneity of the universal mind. Follows the natural conclusion that in the system's eye, not only the eye (responsible for visual perception) is the place of transcendental consciousness, but also every other means of knowledge and action as well as every other part of physical organism[4] is so. The moment this truth comes in the grip of a yogin, he becomes the master of the universe.[5]

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[1] Rājānaka Lakṣmaṇajoo, too, mentions the sixteen deities and twelve deities by name as against the Ṣoḍaśāra and Dvādaśāra cycles in his Krama-Naya Pradipikā, pp.9-10. व्यक्तदेवीत्रय, मातृसद्भाव, भैरवत्रय, कुलेश्वर, व्यक्ताव्यक्तदेवीत्रय and मातृसद्भाव stand for the twelve deities in the Dvādaśāra, and these plus four, i.e. अव्यक्तदेवीत्रय and मातृसद्भाव for sixteen deities in Ṣoḍaśāra. The inference of Sri Joo might be reasonable, but we could get no textual evidence establishing authencity of his interpretation. Moreover, Jayaratha's explanation is lucid and self-complete and does not merit further inferences.

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1. षोडशाराष्टाराभ्यामेव चक्राभ्यां सकाशात् सहस्रारं चक्रं भूतभावभुवनादिरूप-
तयानन्तभेदं विश्वम्..... व्यतिरिक्तायमानत्वे पि स्वसंलग्नमेव प्रस्फुरेत् ।

Ibid.,p.143.

2. षोडशद्वादशाराभ्यामष्टारेष्वथ सर्वशः ।
एवं क्रमेण सर्वत्र चक्रेष्वमृतमुत्तमम् ।।
सोमः स्रवति यावच्च पंचानां चक्रपद्धतिः । Ibid.4.134-135-36

3. सृजतीत्थं जगत्सर्वमात्मन्यात्मन्यनन्तकम् । T.A.,4.134.

4. T.A.V.,III,p.153.

5. इत्यजानन्नैव योगी जानन्विश्वप्रभुर्भवेत् ।
ज्वलन्निवासौ ब्रह्माद्यैर्दृश्यते परमेश्वरः ।। T.A.,4.144.

7. BHĀSĀ-CAKRA : THE CYCLE OF THE ABSOLUTE EFFULGENCE

A RESUME IN RETROSPECT : The next cycle, to which these lines are now addressed, is popularly known as Bhāsā in the Krama literature. The concept of Bhāsā is chronologically a later development and was perhaps formulated under the sweep of the pentadic tendency and an urge for finding out a correspondence among the cognate systems of thought.[1]

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[1] There is little material available on the concept of Bhāsā in the Krama literature prior to Maheśvarānanda. Only three references, so far as could be checked, are found in Abhinava's Parātriṁśikā-vivaraṇa, which identify Bhasa with the integral dynamism of the Absolute. But they are reticent about Bhāsā's functional role as the supreme and the fifth state of ultimate agency. The references read as follows :-

(a) अत्र तु परसंविदि यथैव भासा तथैव व्यवहारमयोऽपि विमर्शः, ... तेन- जल इव जलं ज्वालायामिव ज्वाला सर्वथा अभेदमया एव भावा भासन्ते, न तु प्रतिबिम्बकल्पेनापि केवलं, यावद् एषापि परमेश्वरी उपदेशाय निरूप्यते तावद् अधरसत्तावक्लृप्ता तथा भवति । एवं च भासात्मकं भैरवं रूपं स्वतः सिद्धम् अनादि प्रथमं सर्वतः चरमं च सर्वतश्च वर्तमानमिति किमपरं तत्र उच्यताम् ।
P.T.V., pp.133-34.

(b) एवं भासा स्वभावेन स्वरूपामर्शनात्मिका ।
स्वरूपामर्शनं यच्च तदेव परवाग्वपुः ॥ Ibid, p.213.

(c) प्रणमामि परमानुत्तरां निजभासां प्रतिभाचमत्कृतिम् । Ibid, p.2.

Of Course, in conceiving Bhāsā as an equivalent of the Grace or Pratibhā later thinkers have not deviated from the tradition; because, according to Abhinava Anuttaratā is the same as the primary Absolutist flutter. Cp.(c) above with his following statements.

एवमेव एतदनुत्तरत्वं निर्वक्ष्यति, इति । तदुक्तं श्री सोमानन्दपादैः पंचविधकृत्यतत्परभगवद्भैरवभट्टारकस्य प्रथमशाक्तस्पन्दसमनन्तरम् इत्यादि निजविवृतौ ।

Ibid., p.16.

On this issue some observations have been made earlier. It is a unitary cyclic consciousness and stands for the supreme independence and integral dynamism of the absolute.

This principle of absolute self-spontaneity has been variously explained in terms of Kalana as Nāda (Self-brooding), Anugraha (Grace), Cit (Consciousness), Viśrānti (rest), Vilāpana (liquefying), Pratibhā (genius, self-effulgence), and Nistaraṅgatva (wavelessness, tranquility) in different contexts and, as such, has undergone a thorough investigation at appropriate occasions. Apart from these correspondences, the parallelism between Bhāsā and Kāla-Saṁkarṣiṇī as the seventeenth Divinity has been looked into at length in the previous chapter [illegible] So, we refrain from repetition and propose to exploit this occasion for breaking some new ground, excepting the study of two other parallel concepts namely, Vyoma-Vāmeśvarī and Parā Vāk (viz. the highest-flow and Supreme Speech) reserved for the next chapters.

7-A. BHĀSĀ AS THE PRINCIPLE OF ULTIMATE TRANSCENDENCE AND TRANSPARENCE

The principle of ultimate transcendence is immanent in, and incorporates within itself, the entire multiplicity ensuing through the godly acts such as emanation etc. It is the consciousness-aspect (Cit) of the absolute and is the dispenser of grace on all. It is His Freedom. Owing to its essential transparence the entire cosmic arena showing the subject, object and relation thereof, is mirrored like a reflection in it.[1] It is co-terminus with the totality of experience and existence, not only in extent but in content too. Whatsoever, wheresoever, figures in our consciousness culminates here. Any possibility of the logical construction of any complexion based on the idea of contradistinction and opposition is totally ruled out, because the determinacy as such is exhausted here. It is pure indeterminacy. Integral to its extreme pellucidity is the emergence of all the cycles represented by emanation etc., as self-reflection. Possibly it explains why the respective powers are adored as various modes of determinacy.[2] Bhāsā, as the seventeenth crest, forms not only the totality of the sixteen aspects constituting cosmic multitude and as such being reflected therein, but also their substrate. The seventeen-fold manifestation becomes thirty-four-fold one, because of its ontological self-differentiation into effulgence (Prakāśa) and spontaneity (Vimarśa).[1]

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[1] यथोक्तं श्री पादुकोदये -

भासा च नाम प्रतिभा महती सर्वगर्भिणी ।
स्वस्वभावशिवैकात्मदेशिकात्मकचिन्मयी ॥
यस्यां हि भित्तिभूतायां भावमेयात्मकं जगत् ।
प्रतिबिम्बतया भाति नगरादीव दर्पणे ॥
स्वातन्त्र्यरूपा सा काचिच्छक्तिः परमेष्ठिनः ।
तन्मयो भगवान् देवो गुरुर्गुरुमयी च सा ॥ Quoted, M.M.P., p.106.

[२] अपितु स्वच्छतोत्कर्षशालितया प्रागुपन्यस्तानि सृष्ट्यादीन्येव चक्राण्यस्यां प्रतिबिम्बयुक्त्या परिस्फुरन्तीत्यनया भङ्ग्या तच्छक्तीनां विकल्पेनोपासनमपि किंचित् संगच्छते । यदुक्तं श्रीक्रमकेलौ -

अत एव ये निर्विमर्शं तुर्यातीतमिच्छन्ति, ते निरुपदेशा एव इति ।

Ibid, p.106.

The universe of multitude and multiformity comes into being as a result of its expansive and contractive styles of self-expression.[2] The alphabet of fifty matrices, denominative of the whole universe, entails from its expansion. On the other hand, the same are styled as nine cycles and five piṇḍas (lumps or balls) owing to its contractive manifestation. The nine cycles stand for five cycles such as Sṛṣṭi etc., plus four others, namely Mūrti, Prakāśa, Ānanda and Vṛnda. These nine cycles marking the godly spontaneity have a five-fold flow towards Pīṭha-niketana. The whole multitude exhausted as it is by the five flows

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[1] स्तच्चक्रानुप्रविष्टा चेयं षोडशाधिका, षोडशविकारप्रतिबिम्बतत्समष्टि-रूपत्वात् प्रथमं सप्तदशस्फुरणप्रकारा भवन्ती पश्चात् प्रकाशविमर्शद्वयभेदो-पश्लेषवशात् भैरवभैरवीविभागयुक्त्या चतुस्त्रिंशदंशतया नुभूयते ।

M.M.P., p.106.

[2] Ibid.

(Pañca-Vāha) wins the title of Pañca Piṇḍas. These again, due to further contraction, transform into Vāgbhava bīja (the seed of variety springing from speech). This speech-born seed culminates into Anuttarakalā which too submerges in the self-awareness - the ultimate principle, the summit of our spiritual attainments coeval with the event of self-realisation.[1] Thus it may be concluded that just as the godly dynamism, on the one hand, subsists as a principle of self-experiencing; similarly, on the other hand, it realises itself in the form of universal-expansion represented by the fifty matrices. Thus self, though transcendent, appears as immanent also.

8. FIVE CYCLES AND THE SCHEME OF WORSHIP IN THE SYSTEM

Here the five cycles, e.g., Sṛṣṭi, Sthiti, Saṁhāra, Anākhyā and Bhāsā, around whom our study has revolved so far, are also famous as Pañca-Vāha -Mahākrama (the great succession of five flows). In the esoteric and religious sphere, the worship pertaining to the first four cycles is current as Krama-pūjā. Then comes one's claim to Akrama-krama-pūjā with reference to the fifth cycle, i.e., Bhāsā.[1]

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[1] According to Dr. K.C.Pandey the concept of Vāgbhava-bīja is akin to that of Ūnatā Śakti in the Kula system. Ūnatā is recognized to be the cause of the variety in the universe (इदं तत्र बीजसन्दर्भबीजं चिन्वन्ति योगिनः: T.A., 3.77). He also equates Anuttara-kalā with the Anuttarā. cf. Abhi., pp.510-511. It may be added that the latter equation is perhaps far-fetched, because Anuttarā as identical with Vimarśa or Svātantrya can correspond to the principle of self-consciousness wherein the Anuttarakalā merges, and not to the Anuttarakalā itself. The presentation of Dr. Pandey, itself has a strain of doubt. Of late, a line from third benedictory verse in Abhinava's Vivaraṇa on Parā-Trinśikā equates Bhāsā with anuttarā setting aside all doubts. cf.

प्रणमामि परामनुत्तरां निजभासां प्रतिभाचमत्कृतिम् ।।

Time and again it has been repeated that the godly omnipotence consists in nothing but accomplishing these five functions. These acts mark out the following processes respectively[2] :-

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1. यथा श्रीक्रमसद्भावे -

पुरा यत्कथितं देव पंचवाहमहाक्रमम् ।
तेषां तु क्रमराजानां सृष्टिरूपोऽग्रतः सदा ॥
ततस्तु स्थितिसंहारमनाख्यं च ततः परम् ।
भासाख्यं च ततः पश्चात् पूजयेदक्रमक्रमम् ॥

Quoted, M.M.P., p.108.

In the context of Mantra-vīrya where Vāk-tattva has been discussed, Krama-pūjā is considered to be a sure shot for ascending the spiritual summit. See P.T.V., pp.269-70.

उपासकस्त्वनुप्रविष्टवीर्यसमासारहृदयोऽपि क्रमपूजामहात्म्यात् बीजं सम्यक् स्मरन् प्राप्तहृदयाख्यतत्त्वमन्त्रवीर्यः प्रकर्षेण सिद्ध्यति क्रमपूजामाहात्म्यादेव तारतम्यातिशयात् स्वयं वा प्रसन्नगुरुभट्टारकवदनकमलाद्वा मन्त्रवीर्यं हृदयात्म-
2. कमासादयति जीवन्मुक्तश्च भवतीति यावत् ।

एतत्पंचकप्रणेतृत्वमेव परमेश्वरस्य तत्पारमैश्वर्यमित्यसकृदवोचाम । यन्नष्टार्थचतुष्कावभासनं लीनमेयत्रयवासनानुवृत्तत्वं मेयमानघस्मरवेतृत्वं सविकल्पमेयविमर्शः निर्विकल्पकमेयावभास इति क्रमादागमेषु संदोपेण उपपाद्यते ।

M.M.P., p.108.

What Maheśvarānanda exactly wants to convey by the triad of objects (लीनमेयत्रय) is not very clear. However, Gauḍapāda also refers to the त्रिविधमेय (G.K.4.89) which is interpreted by Śaṅkara as: पूर्वं लौकिकं स्थूलं पश्चाच्छुद्धं लौकिकम्, तदभावेन लोकोत्तरम् । According to Śaṅkara, when these are transcended, the essential truth shines.

contd......

(1) manifesting the four-fold object, i.e., Sṛṣṭi, Sthiti, Saṁhāra and Anākhyā or subject, object, relation thereof and cognition, which now stand dissolved,

(2) continuing as residual or memory trace (vāsanā) of the submerged trinity of object, subject and their relation,

(3) emerging as the subject after annihilating object and cognitive means,

(4) experiencing (or consciousness of) the object - determinately, and

(5) manifesting the object[1] indeterminately.

8-A. MUTUAL RELATIONSHIP OF THE FIVE CYCLES AND CONCLUSION

With this, the treatment of five cycles representing the interplay of the dynamic consciousness draws to a close. Before concluding, therefore, a searching analysis of all metaphysical intents and inherent presuppositions including necessary corollaries, if any, seems called for.

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[1] It must be confessed that it is very difficult to make out what Maheśvarānanda precisely wants to convey. However, an effort has been launched above to interprete him in the light of the known tenets of the system.

The concept of these cycles comes in the wake of an effor to reconcile the two apparently opposing positions, e.g., the conception of the metaphysical absolute as the continuum of self-spontaneity (expressing the synthesis of being and becoming) and the breaks of emanation etc., or the discrete bits of manifestation showing the split or gaps into that continuity. Śitikaṇṭha and Maheśvarānanda take great pains in elucidating the system's inner thinking on the problem and dispelling any paradox whatsoever.

The self-spontaneity of the ultimate is continous not only theoretically, but ontologically as well. This continuity is realised in this world of succession (i.e., discontinuity) by tracing out the internal relation in the form of mutual pervasion among the successive phenomena, or to be more exact, numerous phases of succession. Whatever figures in our ordinary perception and introspection is a part or fraction of that permeation.[1] An allusion to the analogy of fire-brand (alāta-cakra) will perhaps elucidate the question in hand. Like a fire-brand causing an apprehension of continuity, the infinite recurrence of these phenomena, e.g., emanation etc., also suggests that the supreme principle by remaining stringed through them manifests the emanation etc., as constituting a continuous whole.[1] Actually a cycle stands for a continuous whole and nothing else. It is only those, who are ignorant of the true state of affairs and consequently are forced to live a fettered existence, fail to grasp this continuity and take the whole process as an aggregate of discontinuous and discrete point- instants. Hence, while enumerating the five cycles of emanation etc., they find the emanation-cycle as removed from Bhāsā-cycle by the three mediating cycles,[2] such as Sustenance etc. Unless this mediation is done away with, they think under the spell of ignorance, the Bhāsā would ever remain a remote goal. As a matter of fact, Bhāsā is the prius of emanation or Sṛṣṭi and suffers no intermediation. In the expansive-process emanation comes to be its first stir, implying that Bhāsā is the root cause of emanation and emanation is the sprout of Bhāsā. By generalising the idea its application can be multiplied. Thus emanation comes ~~b~~ to be the basic source of sustenance

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[1] क्रमार्थस्य क्रमार्थोऽन्तर्व्यापकः स्याद्यथोत्तरम् ।
इति व्याप्तिविभागोऽयं बाह्यान्तःसर्वगोचरः ॥
Quoted, M.P.(S), p.58.

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1. परमेश्वरो ह्यलातचक्रच्छायया सृष्ट्यादीनि पंचकृत्यानि अविच्छिन्नमुद्भावयन् सृष्टृत्वस्थापयितृत्वाद्यशेषानुवृत्तमात्मनः कर्तृत्वोत्कर्षमनुभवन्नास्ते ।

M.M.P.,p.108.

cp.Gauḍapāda-Kārikā,4.47 on Māndūkya-Upniṣad (of course, these lines come in a different context):

ऋजुवक्रादिकाभासमलातस्पन्दितं यथा ।
ग्रहणग्राहकाभासं विज्ञानस्पन्दितं तथा ॥

2. सृष्टेः पंचमकला भासेति जनो गणयति व्यवधानम् ।
सृष्टेर्मूलकन्दो भासा भासायाः पल्लवः सृष्टि ॥ M.M.41.

and the latter an off-shoot of the former. It, therefore, follows that each of the four acts, e.g., Sṛṣṭi, etc., includes the others by sharing their nature. Finally all subside in Bhāsā or the consciousness-aspect of the absolute.[1] Though Bhāsā is awareness pure and simple, in the sense that it is the realisation of identity with the self—a possibility much beyond the sphere of succession; yet, with reference to the universal multitude growing out of the process of self-reflection, it is said to be a pentadic principle. Consequently each of the five acts or phases has a pentadic character sharing the nature of each one of the five, reflecting as it does how the fundamental continuity underlines the apparently but not intrinsically discontinuous modes of cosmic manifestation. As a logical outcome, therefore, the rise of first member of each succeeding pentad depends upon the last member of the preceding pentad. In other words, the first member of each succeeding pentad finds its terminus in the last member of the preceding one. Such mode has a strain of unexcepted (Nirapavāda) uniformity and charactersises entire functionalism of the absolute. So minute is the process of succession, obtaining in-between the functional cycles, that it is almost impossible to visualise it like the piercing of a thousand lotus-leaves with a single punch. Those, who are endowed with an unparalleled amount of unflinching devotion and constant practice, alone can get at it. The awareness of such succession, thus, constitutes the 'liberation within life-time' (Jīvanmukti) consisting in self-realization.[1] According to Dr. Gopinath Kaviraj, this represents the highest ideal of Tantric worship.[2]

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[1] सृष्ट्यादिषु चतुर्षु कृत्येषु सृष्टिस्थितिरित्यादिक्रमेण प्रत्येकं चातुर्विध्यं पर्यन्ततो भासापर्यवसायित्वं च ।

M.M.P., p.109.

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1. इत्युत्पलदलदशशतविदलनलाघवोल्लासवद् क्रमसद्भावेप्यसंवेद्यक्रमा पारमेश्वरी पंचकृत्यक्रमनिर्व्यूढिरत्यन्तगाढाभ्यासैः प्रौढैः कैश्चिद विमृष्टव्यतया अवतिष्ठत इति । इत्थमेतत्क्रमपरामर्श स्व स्वात्म-विमर्शरूपो जीवन्मोक्षः ।

M.M.P.,p.109.

2. तान्त्रिक वाङ्मय में शाक्तदृष्टि । p.95.

CHAPTER FOUR

DYNAMIC ABSOLUTISM VIS-Á-VIS PAÑCHAVĀHA AND PĪṬHANIKETANA

(A study into the sub-, and super-structures of Krama esotericism, Five spiritual currents namely Vāmeśvarī, Khecarī, Gocarī, Dikcarī and Bhūcarī as embodying the fundamental constitution of our experience and existence and the epistemic process linking up all the aspects through a thread of unity. Pīṭhaniketana as symbolizing the gross physical seat of the Supreme Consciousness.)

(645- 677)

[The problem: Scriptural beginnings and the various names of Pañcavāha (645) - Five different schemes of Pañcavāhas (648) - The purport and function of the five vāhas (651) - The internal side of Pañcavāhas and philosophical significance (652) - Outer aspect of Pañcavāha and its esoteric symbolism (657) - Pañcavāha and our ordinary experience (658) - Kula and Krama on Pañcavāha : A contrast (661) - Pañcavāha versus the fivefold Kramas (662) - Two types of Pañcavāha (662) - Modifications in the accepted pattern: Introduction of Saṁhāra-bhakṣiṇī and Raudreśvarī (663) -

Certain obvious conclusions (668) - Nature and implications of the traditional context (671) - The concept and importance of Pīṭhaniketana (672) - Pīṭhaniketana as identical with Pañcavāha (674) - Pañcavāha vis-á-vis divinity and preceptor: An esoteric problem (676) - Conclusion: The significance of the word Vāha in Pañcavāha (676).]

1. THE PROBLEM : SCRIPTURAL BEGINNINGS AND THE VARI@US NAMES OF PAÑCAVĀHA

It will now be in the fitness of things to enquire into two more pentadic equations which were deferred for later consideration. The first relates to Five-flows (pañcavāhas) and other to five sub-species of Speech or Verbum (Vāk). Both of these pentades run parallel to that of Godly functionalisim and are co-extensive with all implications of the latter.

First, these lines are addressed to the problem of fivefold flow or five streams of the divine dynamism[1] commonly reckoned as Pañcavāha in the system and, thus, inspiring one to adore the Godhead as elevated and exalted with the Pañcavāha-krama.[2] The Vāha-cycle comprises the following five flows - (i) Vyoma-vāmeśvarī, (ii) Khecarī, (iii) Dikcarī, (iv) Gocarī, and (v) Bhūcarī.[3] The first ever mention, barring the scriptural literature whose antiquity is a matter of further investigation, of the five currents is found in Abhinavagupta's Paryanta-Pañcāśikā (verse 23). There a simple enumeration of the names of the individual vāhas has taken place without terming the Pañcavāha as such. Abhinava, drawing a metaphorical picture, refers to Vāmeśvarī as a lake from which the four currents in the forms of Khecarī etc., flow; and in this the seeker of the Supreme bliss is enjoined to merge himself and all that figures in determinate experience.[1]

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[1] वाहाः परमेश्वरस्य स्फुरणधाराः, ताश्च पंच । M.M.P., p.89.

[2] पंचवाहक्रमोदग्रसवानिग्रहधर्मिणे ।
मोहतामिस्रविध्वंसप्रचण्डमहसे नमः ॥ Jñāna-Kriyādyaya-Śatakam, (MS), Folio 1. Also read,

प्रसरदाद्योघनत्वतावता रक्रमावतारितपंचवाहप्रपंचमयाश्चित्रमपूर्वयपूजक्रमेण प्रोत्स्फुरति ।

B.U.V., p.2.

[3] M.M.P., p.89.

With the present state of investigations we have only two scriptural texts, namely the Krama-siddhi[2] and the Krama-Sadbhāva, on record to show that these two dealt with the problem of Pañcavāha.[1] The former spells out the names of the five currents, viz., Vyoma-Vāmeśvarī, Khecarī, Dikcarī, Gocarī and Bhūcarī and identifies them as operating on the planes of Vyoma (Ether of awareness), Nāda (sound), Ānanda (bliss), Mantra (spiritually charged syllables) and Dravyas(external substances) respectively. The other text terms it as Pañcavāha-Mahākrama and equates it with the five states of transcendental agency from Bhāsā down to Sṛṣṭi. Maheśvarānanda, according to the scanty history of the system extant today, is perhaps chronologically the first human Krama author to use the phrase Pañcavāha for denominating this particular phrase of supreme agency. Even Kṣemarāja, whom Maheśvarānanda has drawn upon as his source and model[2] with respect to the concept of Pañcavāha according

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[1] Abhi., p.508. This verse has served as a source of inspiration for such later statements, e.g.,

योगी परिहृतध्यानधारणादिपरिश्रमः ।
खेचर्यादिमहास्रोतोवाहप्रसरकारणे ॥
निरस्तसकलोपायो निमज्जति यथासुखम् ।
देहादिवर्डनेनैव तन्मयीभवति स्फुटम् ॥

S.S.V.(V).3.61,63;and

परा भट्टारिका संविदिच्छाशक्तिपुरःसरम् ।
स्थूलप्रमेयपर्यन्तं वमन्ती विश्वमान्तरम् ॥
प्रमात्रन्तर्बहीरूपहृषीकविषयात्मनाम् ।
खेचर्यादिप्रवाहाणां बाह्याभ्यन्तररूपिणाम् ॥
प्रवर्तकत्वात् स्वच्छत्वगंभीरत्वादिधर्मतः ।
महाह्रदो जगद्व्यापी देशकालाद्यगोचरः ॥

S.S.V.(V),1.103-105.

[2] M.M.P.,p.89 (Quoted).

[3] Ibid., p.108 (Quoted).

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1. Besides these Maheśvarānanda quotes one Caraṇa-Sūtra and opines that this text, too, appears to preach Pañcavāha. Vide. इति श्रीचरणसूत्रनीत्या श्रीपंचवाहक्रममेवान् प्रवेदयति । M.M.P., p.9. But the verses quoted by him do not touch upon the problem of Pañcavāha except in a farfetched sense. Moreover, whether the Caraṇa Sūtra was an āgama, or a Krama āgama to be more precise, is doubtful.

2. ताश्च श्रीक्षेमराजादिभिः पुस्तकेषु लिखितपठिता इत्यस्माभिरपि नामोपादानपूर्वकं चाकित्येन व्याख्याता । M.M.P., p.90.
A misunderstanding which has crept in inadvertently may be removed. Dr. Pandey states: "He (Kṣemarāja) seems to have written some other works also on this system; for instance, the one is that in which he discussed Pañcavāha etc., the ideas of which have been borrowed by Maheśvarānanda, according to his own admission"(Abhi., p.486). In-deed, Kṣemarāja might have written a few other works than those extant today. But did not attempt any new venture so far as the treatment of Pañcavāha is concerned. He has dealt with the problem of Pañcavāha, at length, and almost in the same breath, in his Spanda-Nirṇaya (pp.37-38), Spanda-Sandoha(pp.19-22), and Pratyabhijñā Hṛdaya (pp.69-71).

to his own admission, instead, ~~pra~~ characterizes it as Vāmeśicakra, since vāmeśvarī is the guardian deity; or as Vāmā-cakra, since all the powers in the Pañcavāha cycle have earned the name of vāmā.[1] How ? Others, for instance the author of the Mahānaya-Prakāśa (T), too have found it better to call it Vyomeśī-cakra.[2] Still others, including Śitikaṇṭha, frequently use both the names.[3]

2. FIVE DIFFERENT SCHEMES OF PAÑCAVĀHAS

Since the Pañcavāha-cycle incorporates the five media of ultimate dynamism's internal flow, it presupposes a definite scheme through which the Absolute seeks to sport itself. Maheśvarānanda[4] and Kṣemarāja[5] conceive five alternative arrangements in all :

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[1] तदधिष्ठितत्वात् वामाचक्रमपि वामेश्वरीचक्रमभिधीयते इति । Sp.N., p.20.

[2] तदेव संविदो रूपं पंचात्मत्वेन संस्फुरत् ।
सामरस्यात्मना पूर्वं व्योमेशीचक्रमुच्यते ॥
M.P.(T).3.128

[3] The cycle of five streams of the Pañcavāha-cakra, as it is generally known, is also known as Kha-Cakra or the cycle of Firmament. Vide
खचक्रात् प्रसृतं विश्वं परशक्तिस्वभावतः । M.P.(T) 6.26(also see 7.4.). This name bears esoteric significance.

[4] ते च वाहाः व्योमवामेश्वरी खेचरी दिक्चरी गोचरी भूचरी च भवंति । अन्ये पुनरासां क्रमं गोदिग्भूरूपं भोदिग्गोरूपं चाचक्षाते । तत्तु तत्सम्प्रदायानुगुण्यात् तन्निरुक्तिरूढ्या । अस्मत्क्रमस्तु निर्दिष्टक्रम एव यथा क्रमसिद्धौ ..।

M.M.P., p.89.

[5] श्रीवामेश्वर्यधिष्ठितानि खेचरी-गोचरी-दिक्चरी-भूचरी-चक्राणि आन्तराणि..। अघोरघोरघोरतरनामनिरुक्तानि चत्वारि खेचरी-[illegible] गोचरी-भूचरी-दिक्चरी-चक्राणि..५...। बाह्यानि पुनरेतद्वामेश्वर्यधिष्ठितान्येव खेचरी-भूचरी-गोचरी-दिक्चरीचक्राणि ।

Sp.S., pp.20-21.

(i) Vyoma-Vāmeśvarī, Khecarī, Dikcarī, Gocarī, Bhūcarī, or

(ii) Vyoma-Vāmeśvarī, Khecarī, Gocarī, Dikcarī, Bhūcarī, or

(iii) Vyoma-Vāmeśvarī, Khecarī, Bhūcarī, Dikcarī, Gocarī[1], or

(iv) Vāmeśvarī, Khecarī, Bhūcarī, Gocarī, Dikcarī, or

(v) Vāmeśvarī, Khecarī, Gocarī, Bhūcarī, Dikcarī.

Kṣemarāja along with Abhinava (vide T.A.V., I, p.142) takes up the second option as the most reasonable course capable of unearthing the inner potencies of the ultimate activity. With reference to the inner working up of these deities he mentions the fifth alternative also and ranks the same as second in priority. He also admits the fourth one to account for the external overtures of reality. Maheśvarānanda, who claims to have drawn upon the former, differs from him and swears by the first alternative. This difference he attributes to his leanings towards a particular scriptural discipline laid down by the Krama-siddhi.

Even otherwise, the places where the two meet are more numerous than those where they depart, yet, for this fact alone, these do not become infructuous. The differences are obvious and will automatically come to light as one proceeds further.

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[1] This order is preferred by C.G.C. 3.16-19, 3.31-34.

Kṣemarāja makes certain important observations which have not been taken note of by Maheśvarānanda. First, he divines two angles - internal and external, and approaches the problem accordingly. Within the sphere of the first approach, the internal cycles of Khecarī etc., spread over by Vameśvarī, are identified with Aghora, Ghora, and Ghoratara(lit., mild, fierce and fiercer) deities responsible for displaying the transcendent, the transcendent-cum-empirical and the empirical orders of manifestation.[1] Further, all the ancillary powers, from Khecarī to Bhūcarī together with the presiding one, i.e., Vāmeśvarī, that weave the very fabric of Pañcavāha-cycle constitute a cycle each by themselves.[2] Thus a primary wheel stands woven by auxiliary powers suggesting that the notion of Pañcavāha does not represent a simple phenomenon, instead, a composite and complex one. The presiding deity or the Vāha par excellence, i.e., Vyomavāmeśvarī is the Supreme Power and the Spanda as such (lit., throbbing, slight vibration) of the Spanda system.[3] Likewise,

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1. Sp.S., p.21 विषयेष्वेव संलीनान् ... शिवशक्तयः ।

M.V.T., Quoted therein.

2. तदुत्थापितानि तु खेचरी-गोचरी-दिक्चरी-भूचरीरूपाणि चत्वारि देवताचक्राणि..... ।

Sp.N., p.38.

3. तथाहि पूर्वं प्रतिपादिता येयं स्पन्दतत्त्वात्मा पराशक्तिः सैव .... वामेश्वरीशक्तिः ।

Sp.N., p.38. Even the other vāhas, coming next to Vāmeśvarī in pedigree, such as Khecarī etc., have also been interpreted in terms of the spanda doctrine. Vide यः शिथिलप्रयत्नतया खेचर्यात्मना

(contd....

Śakti-cakra (the cycle of powers), in the Spanda branch of the Trika monism, stands for the group of these four divinities inspired and aroused by the Supreme power of the Supreme reality.[1] The fact that reality is conceptually split, for the sake of easy grasp, into the power and the powerful - both being trated on a par with absolutely no difference whatsoever -, becomes conspicuous by its application to the realm of the cycles of all ancillary powers. So each cycle has an experiencing entity, i.e., a 'power' hinges on the 'powerful'. Kṣemarāja is an ardent spokesman in this respect.[2]

3. THE PURPORT AND FUNCTION OF THE FIVE VĀHAS

It may now be considered what these Vāhas stand for, what is their precise purport, and how they subscribe to the spiritual and ephemeral makeup of the experients and aspirants.

3-A. THE INTERNAL SIDE OF PAÑCAVĀHAS AND PHILOSOPHIC SIGNIFICANCE

The Cit-power, the same supreme energy reckoned as the Spanda principle, is called Vāmeśvarī; because it

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.....contd..) गुणादिस्पन्दनिःष्यन्देन व्यामोहितत्वाद् ..... ।

Sp.N.p.42. It,however, touches only one side,i.e., obscuring, of the Vāhas.

[2] किं च शक्तिचक्रं खेचरी-गोचरी-दिक्चरी-भूचर्यादि: बाह्यान्तरताभेदभिन्नो नानायोगिनीगणः तदुपलक्षितो वीरव्रातश्च ।

Sp.S.,p.19.

cp. वामेश्वरीखेचरीगोचरीदिक्चरीभूचरीरूपस्य मयैव स्पन्दसन्दोहे सम्यङ् निर्णीतस्य ....

Sp/N.,p.7.

[2] इत्येवं वामेश्वरीशक्त्या प्रसारितानि आन्तराणि ... चत्वारि खेचरी-गोचरी-भूचरी-दिक्चरीचक्राणि तथाविधवीरव्रातसहितानि तानि ।।

Ibid,p.21.

emits in and out this whole universe, and also because it runs counter to the ordinary course of the world.[1] It adopts the latter course, because the self-same agency springing up in the forms of Khecarī etc., leads the enlightened to the higher realms and the unenlightened to the lower and lower ones. This is the contrary course it revels in.[2] Obviously the word is traced to the root Vam (i.e., to emit, eject), for owing to its action the universe is sent forth out of the Absolute. The word is further derived from the word Vāmā, employed to convey the sense of 'left', 'contrary', 'opposite', simply because it reverses the unitary character of transcendental reality into the dichotomic character defining the course of empirical existence. That is to say, a dichotomy of mind and matter, causing the confusion of the two, accounts for the whole of worldly existence replete with diversity. The second genesis of the word provides a sufficient clue as to why Abhinava, in his Tantrāloka, ascribes to Vāma the responsibility of distracting the unenlightened from the real spiritual adventure nurtured by the Śaiva monism and goading them, instead, to such systems as lead to the pseudo-emancipation, e.g., Vaiṣṇavaism, Yoga and Buddhism etc..[1]

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[1] किंच चितिशक्तिरेव भगवती विश्वमनात् संसारवामाचारत्वाच्च वामेश्वर्याख्या सती । P.Hṛ., p.69.

येयं स्पन्दात्मा पराशक्तिः सैव विश्वस्यान्तर्बहिश्च वमनात्संसारवामाचारत्वाच्च वामेश्वरी शक्तिः । Sp.N., 0.38.

[2] तदुत्थापितानि तु खेचरी-गोचरी-दिक्चरी-भूचरी-रूपाणि चत्वारि देवताचक्राणि सुप्रबुद्धस्य परभूमिसंचारीणि अप्रबुद्धानां तु अधराधरसरणिप्रेरकाणि । Ibid.

According to Maheśvarānanda, Vyoma-Vāmeśvarī is another name for Vāmeśvarī. The words Vyoma (vi+om)[2] and Vāmā stand respectively for the totality of pentades that envelope the every conceivable form of universal manifestation inspired by some special aspect of Godly activity and the projection of the same. Thus, Vyoma-vāmeśvarī constitutes the omnipotence of the absolute and is, therefore, fully capatious to bring about all ladders of objective existence and subjective experience,[3] denoted by the various pentades already discussed. It is the consciousness-aspect of the absolute and has pure indeterminacy as its sole being.

Vāmeśvarī's portraiture as identical with pure indeterminacy readily prompts one to recall the basic tenet of the system. The Krama system is an anecdote of transforming the most determinate of ideas, i.e., a pure logical construction, into the indeterminate one. Vāmeśvarī marks out the point of no return, i.e., the final goal. The other four currents or ancillary powers spell out the process starting with the objective content to the subjective awareness, through which the entire manifestive energy concretises itself as well as the entire ideation comes to stay in the form of logically determinate thought.[1] In another context, the same has been described as the process of purification of Vikalpas. The inevitable consequence follows. The complex world of logical construction, even in its purest form as the subject as such represented by the Khecarī etc., is a deduction from the Simplex, to use the phrase of Dr.Bhagavan Das, that is Vāmeś~~a~~varī.[2]

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[1] यतस्तावति सा तस्य वामाख्या शक्तिरीश्वरी ।
पांचरात्रिकवैरिंच सौगतादेर्विजृम्भते ॥

T.A.,4.21-2.

Viveka reads तावति - तत्तन्नियतसिद्धिमात्रप्रदे, वामाख्येति वामा संसारवमनात् ... इत्याद्युक्त्या संसाराविमर्शिका तिरोधानशक्ति - रित्यर्थ:

T.A.V.,III,p.25.

[2] व्योम is disssolved as वि+ओम where वि means विशेष and ओम is naturally प्रणव . According to Maheśvarānanda प्रणव means विमर्श in the context. Thus the whole phrase stands for प्रणवरूपताविमर्शवैशिष्ट्य implying that each manifestation represents an interplay of some unique aspect of Vimarśa, the supreme efficacy. See the following note as well.

[3] तत्र व्योमनामोमात्मकप्रणवरूपताविमर्शवैशिष्ट्यानुप्राणनानां वक्ष्यमाणसर्वपंचकात्मनां वामं वमनं प्रति ईश्वरी सामर्थ्यशालिनीति व्योमवामेश्वरी । सा च परमेश्वरस्याविकल्पभूम्यनुप्रविष्टा चिच्छक्तिः । M.M.P.,p.89

Of the four sub-species of Vāmeśvarī, Khecarī is the name of the empirical experient, the limited subject. The Sanskrit word Kha or Ākāśa is symbolic of the undefiled consciousness. Subjecthood must be consciousness per se-- demands the Law of Identity. The Gocarī-group (lit.roamers in the sphere of senses), having its movement restricted to the internal senses (antaḥkaraṇa), constitutes the inner

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1. संवित्क्रमे स्वात्मस्फुरत्तासारा वामेश्वरीखेचर्यादयः । ... तासां ह्यहन्ते-
दन्ताद्वि तयावगाहनसामर्थ्याद् आत्मस्वरूपोन्मीलनवत् तदाच्छादनेऽपि
औचित्यमस्ति ।   M.M.P.,p.25.

2. प्रथमप्रतिभारूपा व्यामेशी सेयमुच्यते ।
खेचर्यादिस्वरूपं यत् तदस्या स्व जृम्भितम् ॥

M.P.(T)4.117.

psychic apparatus mainly responsible for ascertainment of difference (bheda-niścaya), identification of the self with different things (bheda-abhimāna) and simple cognition of things as different (bheda-vikalpana). The inner-organ is the motivating centre of the senses and sets them in motion. It is the dynamic apparatus of the psychic activity. Dikcarī-group are literally the deities that move in space (Dik.). Therefore, the external sensory and motor organs evolve out in the sphere of Dikcarī. The word 'bhū' in 'Bhūcarī' stands for 'to be', that is, Bhūcarī has to reckon with the existents or the gross objectivity.[1] Thus, the fourfold classification of psycho-physical faculties and functions of an individual subject has been raised to the level of divine consciousness and, as such, has been identified with a specific group of the deities. "These Śaktis indicate the process of the objectification of the universal consciousness. By Khecarī Śakti, one is reduced from the position of an all-knowing consciousness to that of limited experient; by Gocarī, he becomes endowed with an inner psychic apparatus; by Dikcarī, he is endowed with outer senses; by Bhūcarī, he becomes confined to bhāvas or external objects.[1]

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[1] किंच चितिशक्तिरेव .... वामेश्वर्याख्या सती खेचरी-गोचरी-दिक्चरी-भुचरीरूपैः अशेषैः प्रमातृ-अन्तःकरण - बहिष्करणभावस्वभावैः परिस्फुरन्ती । P.Hr.,p.68.

Again the difference between Maheśvarānanda and Kṣemarāja cannot be underplayed. As pointed out at the outset that both of them adopt two different orders and hence the Gocarī of Kṣemarāja and the Dikcarī of Maheśvarānanda alternate each other when contrasted. Kṣema's Gocari is M's Dikcarī whereas M's Gocarī is Kṣema's Gocarī. Otherwise, for all practical purposes, they are one in all their intent, and import. cf. M.M.P.,pp. 89-90.

The play of five aspects of the ultimate, namely, cit, ānanda, icchā, jñāna, and kriyā is seen into the five flows respectively. Cit, because Vāmeśvarī is intrinsically the absolute freedom to which the entire manifestation of all orders is ascribed; Ānanda, because a continuity of subjective repose marks the khecarī stage; Icchā, because integral to volition is its nature as grasp and for that it depends upon internal organs (Gocarī); Jñāna, because it turns extrovert and the process is brought about by the operation of Dikcarī; Kriyā or action, because the extreme grossification leads to the rise of manifold and chequered objectivity (Bhūcarī). In the sphere of Vāk, these five power-groups represent the five grades of speech and enjoy the same associations.[2] Similarly such wide is their canvas that they are termed as Parā, Sūkṣmā, Paśyantī, Madhyamā and Vaikharī while accounting for the rise of meaningful and articulate sound. In explaining the rise of any sound whatsoever, they are alluded to as Vimarśa, Bindu, Nāda, Sphota and Śabda.[3]

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[1] P.Hr., Notes, p.126; cf. पारमेश्वरी हि संवित्स्वातन्त्र्यस्य शक्ति:
प्रकृत्या निर्विकल्पकपदाधिरूढापि क्वचित्परिमिते प्रमातरि स्फुरन्ती तदनु
तदन्त:करणानुप्रविष्टा पश्चात् तस्यैव बाह्येन्द्रियानुबन्धिनी च भूत्वा
बहिर्वैधलक्षणविषयोल्लासम् अखिलमुपयुङ्क्त इति सर्वपथीनोयं प्रकार: ।

M.M.P, p.89.

2. M.M.P., p.90.

2. Ibid, p.90.

The mode of action of these spiritual currents in the transphenomenal realm, i.e., the Pati stage, is reversed and they stand out identified with the absolutic aspects of omnipotence, omniscience, perfection, immanence and eternality.[1] As Khecarī or Cidgaganacarī it is defined by universal agency; as Gocarī by the ascertainment of identity or non-difference etc.; as Dikcarī by perception of non-difference etc., and, as Bhūcarī by revelation of objects as identical with the self like limbs of one's organism.[2] The celebrated Dāmodara has given vent to the same idea in one of his verses averring that the phenomena of salvation and enslavement are incumbent upon the self-revelation and self-obscuration by one's own powers such as Vāmeśvarī etc.[3]

3-B. OUTER ASPECT OF PAÑCAVĀHA AND ITS ESOTERIC SYMBOLISM

This was the inner side of the Pañcavāhas. Coming to the outer side we notice a slight change in the order of

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1. परप्रकाशप्राधान्याच्चिदाद्यं शक्तिपंचकम् ।
परविश्रान्तिविश्रान्तिप्राधान्यात्त्विदमिष्यते ॥
व्यापकत्वं च नित्यत्वं पूर्णत्वं सर्ववेदिताम् ।
सर्वकर्तृत्वमित्येतत् शक्तिपंचकलक्षणम् ॥ M.P.(T).3.122-3.

2. पतिभूमिकायां तु सर्वकर्तृत्वादिशक्त्यात्मकचिद्गगनचरीत्वेन, अभेदनिश्चयात्मना गोचरीत्वेन, अभेदालोचनात्मना दिक्चरीत्वेन, स्वाङ्गकल्पाद्वयप्रथासारप्रमेयात्मना च भूचरीत्वेन पतिहृदयविकासिना स्फुरति ।
P.Hr.,p.70; also see तांत्रिक वाङ्मय में शाक्तदृष्टि pp.9-10, which closely follows Kṣemarājaks.

3. पूर्णाविच्छिन्नमात्रान्तर्बहिष्करणभावगाः ।
वामेशाद्याः परिज्ञानाज्ञानात्स्युर्मुक्तिबंधदाः ॥ Quoted, P.Hr.p.70

the Vāhaśaktis, Bhūcarīs and Gocarīs exchanging their respective places in various schemes. But the presiding control of the same Vāmeśvarī prevails. Khecarīs are the incorporeal deities that wander in sky, whose sheer inclination resurrects Śuddhavidyā- incarnate in a foetus of a Yoginī. Gocarīs are bent upon extracting pure essence of a self or limited being and are responsible for dragging the limited subjects from one birth to the seventh and are adept in some siddhis. Like a moving wheel Dikcarīs have ubiquitous movement and are competent to bring about parāparā siddhi. Bhūcarīs are the products of the elements of divinity in the deities distinguished by their association with graded order of perfection.[1]

PAÑCAVĀHA AND OUR ORDINARY EXPERIENCE

The total pace of the five flows has been set in by the bases of our ordinary experience. The world of our experience cannot be negated until we negate and reject the very experience of it. The so-called externality of the objective content of our experience is a sheer myth, because even the attribution of externality depends upon its identity with awareness.[1] This overwhelming epistemic evidence bears on the very idea of five flows of the Supreme consciousness. The five flows as self-same with the universal mind or the **transcendental** consciousness, individual subject, inner and outer psychic apparatus and external objectivity, demonstrate as well as construct the basic frame-work of any epistemic activity, whatever its nature be. An extensive analysis of the system of Pañcavāhas reveals the ingredients inherent in the fundamental constitution of our experience and existence and the epistemic process linking up all the aspects through a thread of unity.[2] Thus the five flows perform a double feat. In the first place, they show up the way to the realisation of the basic core of our ordinary objective experience, i.e., the ultimate consciousness through an analysis of experience and its final presupposition; and, in the second, to the recognition of the irresistable fact that the subjective and objective relata together with their unifier relation (i.e., the means of knowing) necessarily proceed from the Supreme Reality as its manifestations and

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[1] बाह्यानि पुनः ... । तत्र आकाशे चरन्त्यो शरीराः खेचर्यः यदिच्छामात्राधिष्टितमिथुनसंप्रयोगजः प्रबुद्धशुद्धविद्योदयो योगिनीगर्भोद्भूतो भवति ।... गोचर्यस्तु गोशब्दवाच्यपशुहृदयसाराहरणरताः तेनैव क्रमेण स्वात्मनः, पशूनां च तत्तत्सिद्धिसाधनप्रवणा एकजन्मनः प्रभृति सप्तजन्मान्तमपि पशुमाहरन्त्यः । दिक्चर्यस्तु भ्रान्तचक्रवत् सर्वत्र चरन्त्यः परापरसिद्धिप्रवणाः । भूचर्यस्तु स्वस्वभावतयैव कुंकुमनारिकेलादिवत् तत्तत्पीतादिभूमिजाताः पूर्णत्वापूर्णत्वादिनानाभेदिततत्तद्देवताशक्त्युद्भूताः ।

Sp.S., pp.21-22.

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1. शब्दादिपंचवर्गात्मविश्वं हि यदिदं स्थितम् ।
न शक्यं तदपह्नोतुं स्वसंवेदनसिद्धितः ॥
संवेदनाद्बहिर्भावेनास्य सिद्धिः कथंचन ।
ज्ञानात्मतां विना यस्माद् बाह्यताऽपि न सिद्ध्यति ॥
अतः संवेदनायत्ता सत्ता विश्वस्य सर्वतः ।   M.P.(T).3.4-5,7.

२. इत्थं संवेदनापेक्षा रूपे ज्ञप्तौ च सर्वथा ।
विश्वस्येति कथं पूर्वमुत्पत्तिरिति संशयम् ॥
केत्तु 'व्योमेश्वरीचक्रं स्फुटमत्रप्रकाश्यते ।
पंचाकाशमयं चक्रं विश्वबीजं तथोदितम् ।
सर्वापेक्षाविरहितं स्वोच्चलत्तास्वरूपकम् ॥   Ibid, 3.112-13,115.

are, therefore, deemed to be identical, in essense with the same.[1] The conclusion, therefore, suggests itself that the whole of objective multiplicity of all grades can be compressed, in a nutshell, into the five flows of spiritual continuity which ultimately turn to the unitary self-awareness.[2] Therefore, the Pañcavāha-cycle, being enjoined as the most adorable of all, appeals to reason; for it helps the sheaths and shackles in the form of body etc., attenuate to the point of finish.[3]

4. KULA AND KRAMA ON PAÑCAVĀHA : A CONTRAST

Without meddling with the jargons, an interesting parallelism between Krama and Kula may not be totally out of tune to refer to. The principle of Pañcavāha, there is sufficient ground to establish, was also a favourite of

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1. शब्दाद्यनुभवस्थाने संवित् स्पन्दादिरूपिणी ।
प्रत्येकं सूक्ष्म्या वृत्त्या सर्वौचित्येनानुभूयते ॥
इत्थं प्रत्येकविषये पंचानुभवबृंहितम् ।
सामरस्यात्मना सर्वं देवीचक्रं प्रकाशते ॥
एवं पंचात्मकं विश्वं सिद्धं स्वानुभवेन यत् ।
पंचाकाशतया पूर्वं तदुक्तं संविदात्मना ॥ M.P.(T),3.119-121.

2. ततोऽपि संक्षेपे सर्वस्यापि प्रपंचस्य पंचवाहपारिशेष्यात् स्वात्मपरामर्श-
मात्रे पर्यवसानमिति ॥ M.M.P,p.106.

3. एतस्य ज्ञप्तिमात्रेण देहाद्यावरणादयः ।
पूजनेन तु संढरतः पूज्यतमं हि तत् ॥ M.P.(T).,3.130.

the Kula system.[1] The only difference, indeed a major one, that deserves heed is that Khecarī as the supreme principle replaces Vāmeśvarī relegating the latter, in hierarchy, to the second place so far occupied by itself (Khecarī) in the Krama scheme. Here Vāmeśvarī is converted into a principle of individual subjectivity, whereas Khecarī turns into a principle of immaculate indeterminacy and universal subjecthood. Other groups of the divinities represented by the rest of the flows remain almost the same.[2]

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1. ततो वाग्देवीनां स्ववाहाधिष्ठानं द्वितीयवाङ्मुद्रणान्मालिन्यां स्पर्शविष्फारः । तत्र षाडध्वकुलपिंडमंडनस्यात्मनो विलासः ।.... यतः कुलक्रमप्रतिष्ठितप्रत्यदासिद्धः समाचार एव मंगलोदर्कः ।

Kaula-sutrāṇi, folio 3a.

इत्थं सर्वत्र कुलदर्शनेषु शाक्तो योऽन्तःक्रमेण उदयः स्थितः स एव तत्तद्भूमिकानुभवविशेषैः चक्रचरीरूपमास्थितैः संस्थानविशेषेण पूजितैः स्वरूपप्रथोन्मीलनाय चर्याक्रमेणापि क्रमार्थं उपासितव्यः ।

M.P.(S),p.111

3. खे ब्रह्मणि अभेदरूपे स्थित्वा चरति ... इति खेचरी, अन्तर्बहिष्करणातदर्थसुखादिनीलादिरूपाः .... क्रमेण व्योमचरी-गोचरी -दिक्चरी-भूचरीभूताः याः शक्तयः ता वस्तुत उक्तनयेन स्वभावचरखेचरी-रूपशक्त्यविभक्ता एव ।

P.T.V.,pp.39-40;also see Abhi., p.684.

5. PAÑCAVĀHA VERSUS THE FIVEFOLD AND FOURFOLD KRAMAS

In the foregoing pages we have come across the equation of functional pentad (Pañcārtha, i.e., Pañca-Kṛtya) with the tidal pentad (Pañca-vāha). But, within the precincts of the system, there is a school which has questioned the veracity of this equation. The school has its spokesman in Śitikaṇṭha who identifies the Pañca-vāhas with the four-fold functionalism (catuṣṭayārtha, i.e., functions from Sṛṣṭi to Anākhyā). He, of course, accommodates the exponents of the former view by giving them the latitude of incorporating the Absolute within the environs of Pañca-vāha; but to him, Pañcavāha, a pentad by itself, is essentially a cycle of powers (Śakti-cakra) and hence represents the four acts.[1]

6. TWO TYPES OF PAÑCAVĀHA

Śitikaṇṭha, with his characteristic originality, dilates on Pañcavāha as a uniform concept and talks of two varieties thereof, e.g., Primary and Secondary (parā and aparā). The primary Pañcavāha is supposed to be an indwelling principle of all the facets at varying levels belonging to

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[1] यश्च पंचश्लोकार्थोऽपि दृश्यते स वामेश्यादिपंचकप्रसररूप: इति नावद्यम् ।
ननु "वृ (त्यु) दय: (च) काली श्वेता स्थैर्यं च संहृतिश्चंडी ।
शुष्का कालविनाशो विश्रान्तिर्भैरवश्चति ।।" इति क्रमार्थ एव पंचधा
परिभाषित:, तदेतद् अत्यल्पमुक्तम् । इह नये चतुष्टयार्थपरिभाषा प्रतिज्ञाता
इति महाक्रमश्चतूरूप एव, यस्तु प्रस्थानान्तरेषु भैरवमूर्तै: पंचमस्य पूज्यतया
पंचकार्थ: उपदिष्ट: स कथमन्यथाभवितुमर्हतीति यथोक्तमेवन्याय: ।

M.P.(S),p.43.

Cit or immiscible consciousness; hence, it is not restricted to particular situations or spheres. The secondary one, on the other hand, is circumscribed to definite places like ear (auditory sense) etc., in human organism and has a defined sphere of action. It is termed as Pañcavāha in popular vogue either figuratively or ignorantly. Naturally, it stands rejected.[1]

7. MODIFICATIONS IN THE ACCEPTED PATTERN : INTRODUCTION OF SAṀHĀRA BHAKṢIṆĪ AND RAUDREŚVARĪ

Śitikaṇṭha and the unknown author of the *Mahānaya-Prakāśa* have approached the problem from another point of view, thereby giving new dimensions to the notion of Pañcavāha and radically modifying its accepted pattern. They have removed Gocarī and Dikcarī from the old list and have substituted Saṁhāra-bhakṣiṇī and Raudreśvarī for them.[2] But the replacements are meant neither for making proxy nor for filling in the blank. Both of them are the independent concepts.[1]

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[1] परोऽयं पंचवाहः यस्य प्रातिस्विकचिद्भूमिकाविशेषैर्व्यापकस्य स्थाननैयत्यं नास्ति, अपरस्तु पंचवाहः श्रोत्रादिप्रसृतनियतस्थानो नियतव्यापारश्च तस्य पंचवाहेति लोकव्यवहारो मोहाद् उपचाराद्वा इति स निषिद्ध एव ।

M.P.(S),p.61.

[2] व्योमेश्वरीक्रमाद् यावद् रौद्रेशीपंचकं स्थितम् ।

M.P.(T),7.92.

Vyomeśvarī or Vyoma-vāmeśvarī is so called because it projects or emits several firmaments of consciousness. It is Khecarī, because it roams in the atmosphere of essential self-being. It is Bhūcarī, because it remains at the plane of trans-phenomenal consciousness. Saṁhāra-bhakṣiṇī is one that annuls or withdraws all emergents. And Raudreśvarī is that which becomes one with Vyomavāmeśvarī by merging into it.[2]

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[1] Although these two have been brought in as innovations, yet to an eye of scrutiny an undercurrent of relationship between the two schools would not appear very distant. The Cid-gagana-Candrikā, without being too vocal, gives out a clue to this effect where Gocari and Raudreśvarī present themselves as convertible notions. Vide

पंचमो झटिति पातकः क्रमादियुषी स्फुरसि रौद्रवैभवात् । ज्ञानधाम्नि
निखिलेशि गोचरी न क्रमस्तव निराश्रये पदे ।। पंचधा प्रन(?ध)तवैभवं
शिवे चक्रमेतदिह गोचरीकृतम् । विश्वमदानिरुपाख्यचिन्मयात्वत्पदाद्
गलति नैव जातुचित् ।। 3.69.72.

One must, however, remember that Gocarī is the fifth vāha in the scheme adopted by C.G.C. and therefore this identification should go with the fifth stage in every scheme and not with the Gocarī as such. It has been already noted how Maheśvarānanda and Kṣemarāja differ from each other in their respective definition; but as soon as their definitions are understood seriatim, the paradox withers away.

[2] नाना संविद्रूपाणि व्योमनि वमति सृजति या... चिद्रूपा सा व्योमवामेश्वरी, खे स्वभावगगने चरति या सैव परस्वरूपा खेचरी, परविमर्शभूमौ चरति या सा भूचरी, स्तच्च सर्वं स्फुरितं या संहरति सा संहारभक्षिणी, आदौ ... व्योमवामेश्वरीरूपे महाव्योम्नि तन्मयतो याता सा रौद्रीश्वरी ।

M.P.(S),p.71.

Hence Vyomeśvarī is viewed as the first stir of universal emergence, whereas Raudrīśvarī as the principle of universal disappearance.[1] It is therefore generally opined that it is Vāmeśvarī which, through a process of reversion (Pratyāvṛtti) within the strict confines of its being, accomplishes its job by reaching out to and embracing Raudrīśvarī.[2] Of the five Kulas (Kula-pañcaka), another name of the five flows,[3] the primal divinity gets split into five modes in order to actualize itself. Thus the Khecarī is enalogous to Sṛṣṭi, because the trans-empirical consciousness descends in the twelve-fold form of the respective places of sensory activity. Later, in its descent it encounters the sensory objects and finds itself identical with their quintessence, hence Bhūcarī is the same as sustenance (Sthiti). In its further descent it assumes the form of Saṁhāra-bhakṣiṇī whose nature consists in withdrawal (Saṁhāra), because after having devloved the object, it is back to its own being. Still further, it endures as the immiscible, undefiled consciousness even though the latent objectivity in the form of residual traces of the absorbed objects still lurks. This state, called Raudrīśvarī, contains futurity within and evades any interior or

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1. आद्यो व्योमेश्वरीस्पन्दरूपो विश्वोदयोन्मुखः ।
   अन्त्यो रौद्रीस्फारमयो विश्वविलापकः ॥ M.P.(T),7.177.
2. Ibid, 7.118-119.
3. कुलपंचकरूपतया क्रमेण आश्यानतां प्राप्ता सती । V.Bh.V.,p.68.

exterior form as such and yet remains immanent both internally and externally in our multitudenous worlds which it itself vivifies.[1] Thus the first crest of divine tide, flowing from the transcendental divinity, is Vāmeśvari. During the process of solidification, in other words, the same primal stir falls on senses and is known as Khecarī. In the next still grosser state it contacts each and every object and gets termed as Bhūcari. Saṁhārabhakṣiṇi, as mentioned above, representing the phenomena of involution and withdrawal retracts each and every objects through their different points of contact. It also marks out an interim stage which is difficult to designate as either internal or external. The same primal stir is christened as Raudreśvari, because it renders the course of universe feasible by coming into touch with the totality of all that is possessed of a form or is beyond it.[2]

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1. M.P.(S), pp.69-70.

2. निखिलमरीचिदेवताचक्रस्य अविशेषेण प्रथमोन्मेषवपुषा व्यापिका सैव वामेशी, तत: करणस्थानपतिता सैव सा खेचरी इति कार्त्स्न्येन व्यपदिष्टा, ततोऽपि घनीभूता विषयव्रातं प्रति अधिष्ठानेन कृतपादप्रसारिका भूचरी विषयग्रासं विधाय अन्त:र्बहीरूपा संहारभक्षिणी इति, तत: अन्तर्बहिरुभयत्र कृताधिष्ठाना लोकयात्रां पारयन्ती भेदारूषणाया च भीषणस्वरूपा रौद्रेश्वरीति विमलेनैव रूपेण द्योतते ।

M.P.(S),pp.69-~~2~~ 70.

In the context of sense-divinities it has been made clear that Vāmeśvarī constitutes the first ever emergence of senses (i.e., sense-deities). Khecarī comprises stations of their operation (viz., sensory organs). Bhūcarī consists of the twelve objects meant for sense-organs in their totality. The fourth one, which passes under the name of Saṁharabhakṣiṇi and is identical with Vāmeśvarī in character, consists in the withdrawal of that objectivity within itself, that is, it permeates all the points of objects in their most general and universal form. The fifth one called Raudrīśvarī is an all-encompassing principle like the First Principle, the Lady-Absolute.[1] Really speaking, all these vāhas or vāmeśis partake of the pure consciousness which is all-pervasive and defies all attributes and, hence, they lack any definite operational locus. The reference to ear (auditory channel) etc., has nothing real and fundamental in it, but is superficial, pragmatic and metaphorical. And, if in popular parlance they are (ear etc.) reckoned as Pañcavāha, it is with reference to their being the loci of empirical functioning of the senses.[2] It must be kept in view that, all these

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1. पंचमं च रौद्रीश्वरीपदाभिहितं बहिरनुभूतचिदभूमिकाविवर्तमात्रं च निजस्वरूपम-
प्रमुषितस्वस्वरूपमेव अवलम्ब्य आदिदेवीवत् व्यापकेन रूपेण आक्रामति ।
M.P.(S),pp.64.
2. आदिदेवीवत्सर्वव्यापिकानां निरुपाधिचिन्मात्ररूपाणां वामेश्वरीणां
नियतं कुलगतं किंचित् प्रतिष्ठानं नास्ति, यस्तु श्रोत्राद्यधिष्ठानरूपोऽधि-
कारविभागव्यवहारः स औपचारिको न वास्तवः । श्रोत्रादिमरीचीनां
लोके पंचवाहेति व्यपदेशः स तदधिष्ठानात् संभाव्यते ।
Ibid, pp.64-65.

vāhas or the aspects of divine effulgence are just the same in point of essential character. They are just like the five immaculately transparent media which appear differently owing to difference in their reflections. Otherwise, whether it is the realm of metempirical supreme awareness or that of the self-being of the five-flows or still that of the external stretch of the sense-divinities, the unitary character of Awareness pure and simple is never compromised or tainted.

8. CERTAIN OBVIOUS CONCLUSIONS

From the above deliberations two or three conclusions themselves follow. Firstly, the twofold division of Pañcavāha into primary and secondary ones of which the secondary calls for rejection, is reminiscent of the double activity of Pañcavāha (in the earlier treatment) in emancipating and enslaving the ordinary individuals. Secondly, though the Raudreśvarī is one of five vāhas, yet it is deemed as Reality transcending all the five- vāhas[1]. On this point, there seems to be an implicit agreement among all sections of the system's scholarship.[2] It is in this sense that Raudreśvarī is identified with Kāla-Saṃkarṣiṇī.[1] Thirdly, the problem of Pañca-vāha has figured either in its own independent context or in the context of Pāta-Krama which as a part of Vṛnda-Cakra implies the basic identity of the two, i.e., Vṛnda-cakra and Pañcavāha. The separate treatment of the problem does not alter the character of Pañcavāha in different context; instead, it brings out the implications, if any, more vividly. This is again a sphere of common agreement.[2] Moreover, the Vāmeśvarī and Raudreśvarī are treated on a par, because the point of beginning is, in a sense, one with the point of conclusion.[3] In order to avoid confusion one point merits special mention. As noted previously, according to Kṣemarāja etc., the Vāmeśvarī enjoyed the august position of being the Supreme Power of the Supreme Reality. But here the Raudreśvarī steals the limelight. Actually Raudreśvarī as a member of five vāhas is nothing more or nothing less than Vāmeśvarī. But Rudra-Raudreśvarī as the counterpart of ~~the~~

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[1] ताश्चतुष्षष्टियोगिन्योऽभेदेन यत्र वर्तन्ते सा रौद्रेश्वरीभूमिगता पंचषष्टितमा सर्वमंगलमंगला राज्ञी भगवती, सैव परधाराधिरूढा सामरस्यम्: ।
M.P.(S),pp.69-70.

[2] रौद्रेश्वर्या अयं स्फारः प्राधान्येन व्यवस्थितः ।
परधारासमारूढसामरस्यावसानभूः ।
एषा कृशतनुर्देवी सर्वेच्छाविलयावनिः ।।
M.P.(T).4.53,57.

तस्यैव भगवतः... विश्वंभवामि इति परामृशतो ... संविदेव ... शक्त्यवस्था सैव विश्वगतसृष्टिसंहारोपचारात् कृशपूर्णोभयरूपा अप्येकैव सर्वरहस्यनयेषु गीयते । of Vivṛti on the Paramārtha-Sāra-Saṃgraha, 14th verse (M.S), folio.7.

पातक्रमेण व्योमेश्यादिपंचकस्वीकारस्यापरिहार्यत्वम् ।
तद्वत् सर्वानुस्यूतिसाम्राज्यशालिन्याः श्रीरुद्ररौद्रेश्वर्याः सर्वथावश्यंभावः ।।
M.M.P.,p.194.

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[1] तत्र श्रीकालसंकर्षिण्यपरपर्याया रुद्ररौद्रेश्वरी पंचषष्टितमा सर्वानुवर्तते न पृथग् गण्यते । M.M.P., p.92.

भानुशीतकरवह्निकुण्डली बिन्दुसूत्रितपरावरस्थला ।
रुद्रशक्तिरपि कालकर्षिणी त्वत्कपंचविधवाहसूचनी ॥ C.G.C., 3.21.

[2] रौद्रेश्वरी सर्वचक्राण्यामूलाद् ग्रसति स्वयं ।
अतो वृन्दक्रमे सर्वमुपादेयतया स्थितम् ॥ M.P.(T).

वृन्दचक्रे पंचधा पातनिकाक्रमेण ... श्रीवामेशी-खेचरी-भूचरी-संहारिणी-रौद्री-अधिष्ठितेन ... । V.Bh., V, p.68.

[3] दिव्यौघचक्रपंचकस्फारिणी वृन्दचक्रनायिका श्रीवामेश्येव सर्वं सर्वात्मकम् । Ibid, p.68.

Reality proper is singled out from the group and then rated supreme. The status of Vyoma-vāmeśvarī remains the same in both the places. In the previous discussion it is the supreme power of the supreme male reality, i.e., Maheśvara or Manthāna-bhairva. Here, too, it is the supreme power of the Supreme Reality conceived as female principle, i.e., Raudreśvarī. Figuratively, the former may be termed the Lord Absolute and the latter the Lady Absolute. But, looking deeper, it may be averred that even Maheśvarānanda, who identifies Rudra-Raudreśvarī with Kālasaṁkarṣiṇī, would find it difficult to treat it as the Absolute.[1] It, anyhow, transpires to be the Supreme power, i.e., freedom of the Absolute; whereas, in the view of the author of the

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[1] वाह्या: परमेश्वरस्य स्फुरणधारा: । M.M.P., p.89.

~~Vyomesvari~~ Vyoma-vāmeśvarī is definitely inferior to Kāla-Saṁkarṣiṇī or Rudra-Raudreśvarī according to Maheśvarānanda, cp. M.M.P., pp. 90 and 92; Kāla-Saṁkarṣiṇī, or for that reason. Rudra-raudreśvarī have been identified with Bhāsā which again belongs to Parameśvara. cf. p.105. Also cp. षोडशाधिकविलासलक्षणम-कालकलितं श्रीकालसंकर्षिणीभावमनुभवन् अतस्व देव: ।।

Ibid, p.184. Honestly speaking it is very difficult to understand the precise stand of Maheśvarānanda because he undoes everything by saying

षोडशाधिकया विश्वं तदुत्तीर्ण: परमेश्वरश्च द्वितयमपि संगृह्यते ।

A.P. 106. But the above observations are based on the general impression one forms from his entire argumentation. Also cf. Abhi.p.509. We partially differ from Dr.Pandey. The above discussion is self-explanatory when contrasted with his observation.

Mahānaya-Prakāśa, Rudra-Raudreśvarī is itself the Absolute.[1] Abhinava and Kṣemarāja would agree with Maheśvarānanda if one stands by the verdict of Abhinava's *Krama Stotra*[2] (verses 28, 29) and Kṣemarāja's commentary on the first and last verses of the *Spanda Kārikās* . It is nothing but the remainder of the major divergence obtaining between the two schools, one of them expounding the ultimacy of the Lord and the other that of the Female Principle.

9. NATURE AND IMPLICATIONS OF THE TRADITIONAL CONTEXT

The question now posing itself is of major importance, if one wants to come to grips with the problem, i.e., Pañcavāha. The question pertains to the nature and implications of the traditional context in which the problem has been taken up for elaborate consideration. Maheśvarānanda opines that the notions of the Piṭha-niketana, Vṛnda-Cakra and Pañcavāha are not isolated concepts, but are part and parcel of a wider spiritual scheme. Because, the epistemic and mystic significance of the cycles of divinities is subservient to the potencies and secrecies of the true and genuine worship.[1] In order to accomplish this supreme type of worship[2] one is enjoined to regard and realize this body, or the physical frame of the eternal self, gradually as Pīṭhaniketana, Vṛnda Cakra and Pañcavāha. These represent the gross, the subtle and the ultimate seats (Pīṭha) respectively in terms of which the body has to be viewed and ~~[illegible]~~ moulded.[3] Already an allusion has been made to the basic affinity of the Vṛnda Cakra and the Pañcavāha, and the same will once again be dealt with in detail in its appropriate context. So the Pīṭhaniketana or the Pīṭhakrama alone is left out for present investigation.

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[1] सर्वोत्तीर्णा सर्वमयी सर्वसर्वात्मकप्रथा । M.P.(T) .7.51.

[2] Also cp. इति शक्तिचक्रयन्त्रं क्रीडायोगेन वाहयन् देवः ।
अहमेव शुद्धरूपः शक्तिमहाचक्रनायकपदस्थः ॥
P.S. 46.

10. THE CONCEPT AND IMPORTANCE OF PĪṬHANIKETANA

The Pīṭhais nothing but our body. It is there that

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1. अथार्चनारहस्योन्मीलितत्वात् क्रमेणार्च्यदेवताचक्ररहस्यमपि उद्भावयितुम् आदौ उद्देशमुपन्यस्यति -
   श्रीपीठपंचवाहनेत्रयवृन्दचक्राणि स्मरत ।
   स्मरत च गुरूणां पंक्तिः पंच य शक्तीः सृष्टिप्रमुखाः । M.M.P.36.
2. पंचोपचारिका पूजा कृत्रिमा या बहिःस्थिता ।
   विलयं तत्र सा याता क्वाप्यक्रमपदेऽगमे ॥
   अपूजैव समाख्याता पूजा सा परमाख्यया ।
   नित्योदितमहासंवित्पंचवाहेन ढौकिता ॥
   C.S.(MS),folio.9
3. इत्थं स्वदेहमेव पीठनिकेतनतया स्थूलं वृन्दचक्रात्मना सूक्ष्मं पंचवाहस्वभावतया परं च पीठतया पर्यालोच्य .... ।
   M.M.P.,p.98.

the Godhead has fivefold flow.[1] The entire cosmic manifestation symbolised by a variety of deity-cycles, Thus, hinges on the Pīṭhakrama; and, for its being the final recourse of everything, it is equated with the Praṇava.[2] Śitikaṇṭha even goes a step further and declares the concept of Pīṭha as one of the most basic concepts of the system. He would rather not distinguish between the Mahārtha or Krama principle and the Pīṭha. The concept of Pañcavāha is a parallel concept of Pīṭha and hence the former is held as identical with the latter. The seat stands for a place of rest. Therefore, what is acknowledged as Pīṭha in the common intercourse is the point of final repose from the transcendental point of view.[3]

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1. पीठं हि नाम स्वशरीरभट्टारकात्मकमित्युक्तम् ।
   तत्रैव परमेश्वरस्य पंचधा वहनात् । M.M.P.,p.87.
   शिवशक्त्युभयोन्मेषसामरस्योद्भवं महत् ।
   वीर्यं तस्माद् देह एव महापीठः समुद्गतः ॥

   M.P.(T).,Quoted, M.M.P.,p.88.
   The verse is not traceable to the published text.

2. पीठक्रमेण संश्रित्य देवीचक्रं विजृम्भते ॥
   सर्वसहस्वभावत्वात् परानुग्रहहेतुतः ।
   प्रकर्षानुतिमात्रत्वात् पीठं प्रणवसंज्ञितम् ॥ M.P.(T).,2.33,35.
   It should now be clear why Maheśvarānanda analyses Vyoma in Vyomavāmeśvarī into Vi + Om.

3. इत्थं पीठाख्य एष महार्थः, महार्थसंप्रदायत्वाच्छारीरोऽन्तरंगः पंचवाहो महाक्रमगर्भितश्चतुष्टयार्थरूपो वा महाक्रमो महार्थो ज्ञेयः ततो लोकयात्रायां पीठत्वेन निर्वाणदशायां विश्रमभावेन ... एष एव महार्थो ... ।

   M.P.(S),p.56.

In a Pīṭha a group of nine powers is supposed to be operative. These powers are as under :-

(i) A unique primal subjective stir,

(ii) Subjective inclination towards external manifestation,

(iii) Sensory stir in the form of a means of knowledge,

(iv) The advancing of the means of knowledge towards ascertaining the definite character of objects, and

(v) Objective emergence, which, in the final analysis, boils down to the five elements placed in the following order, viz., ether, earth, air, heat and water.

The first stage consists in brooding over the self as the principle of consciousness. The next one marks its endurance. Then follows the uniterrupted continuity of its activity. Further, it gains a touch of vividness and becomes radiant with its additional brilliance. Finally, a sense of contentment or fulfilment supervenes in consequence of its resting on the self.[1]

11. PĪṬHANIKETANA AS IDENTICAL WITH PAÑCAVĀHA

This is, in brief, the outline of Pīṭhaniketana which comprises, in simple language, the subject, the object, the

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1. M.M.P., p.88.

relation thereof, and the five elements. If one overlooks for a while the fivefold division of the object, it (Pīṭhaniketana) is reduced to five aspects or powers which happen to be synonymous with the five flows.[1] Even those, who talk of Pīṭhaniketana as consisting of Pīṭha, Śmaśāna, Kṣetreśa, Melāpa and Yāga, take them as denoting the subject, the resulting cognition, the means thereof, the determining activity of the means, and the objectivity consisting of five elements which is to be engulfed by it, respectively.

These again are held to be non-different from Vyomeśī, Khecarī, Bhūcarī, Saṁhārabhakṣiṇī, and Rudraraudreśvarī.[2] It is now intelligible why the worship of body as spiritual seat is so ardently advocated as the invincible and infallible means of self-realisation.[3] It is the reason why Śitikaṇṭha declares the idea of Pīṭha as an ornament of the entire Krama

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1. एवं च प्रमाता प्रमाणं पंचविधं च प्रमेयं पीठनिकेतनमित्यर्थो भवति ।. . .
   नवात्मकत्वेऽप्यस्य प्रमातृप्रमाणोपगृहीतव्योमादिपंचकस्वभावत्वात् पंच-
   वाहचक्रतादात्म्यं न किंचिदप्यतिक्रम्यते । M.M.P.,p.88.
2. पीठश्मशानक्षेत्रेशमेलयागात्मको हि यः ।
   पीठक्रमेऽत्र पीठेभ्यो व्योमेश्वर्यादयः क्रमात् ॥ M.P.(T)2.6.
3. वस्तुतस्तु पीठचक्रादारभ्य समयविश्रान्तं समेन साम्राज्येन महार्थं एव
   वक्ष्यमाणत्वात् बोभवीति इति भाव्यतां, नात्र फल्गुसारभावः कश्चित् ।

   M.P.(S),p.56. For further details regarding equations of वामेशी with पीठ, etc., vide M.P.(T), 2nd Ullāsa, and MP.(S),pp.49-56.

thought.[1]

12. PAÑCAVĀHA VIS-A-VIS DIVINITY AND PRECEPTOR: AN ESOTERIC PROBLEM

A purely esoteric problem posed by the some incredulous as to whether the Pañcavāha is to be adored as identical with five deities or five preceptors is wide of the mark according to Śitikaṇṭha. Since the indiscrete consciousness is a continuum, there cannot be any distinction between the divinity and the preceptor as such; because both of them fall back upon the principle of pure awareness which is the sine qua non of every thing.[2]

13. CONCLUSION: THE SIGNIFICANCE OF THE WORD VĀHA IN PAÑCAVĀHA

The word Vāha (flow) in Pañcavāha is put deliberately in order to convey the sense of continuity of the unruffled flow of consciousness. The commentator of the

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[1] तत्पीठमेव सर्वप्रकारं समस्तमहानयालंकारभूतम् । M.P.(S).,p.50.

[2] विसर्गस्थितिसंहारप्रथाग्रासैकतत्परः ।
निरुपाख्यमहादीप्तिसमुल्लसनतत्परः ॥
व्युष्टकलनोद्रेकस्वभावः प्रणवाभिधः ।
पीठाभिधं तमेवाहं नमाम्यागमसिद्धये ॥ MP.(T); Quoted, M.M.P.,p.96. In these verses, which are not traceable to the printed edition, the author depicts Piṭha as the fulcrum,ground or substrate of the functional pentad of the Godhead.

Paramārtha-Sāra-Saṁgraha given an exquisite expression to the idea.[1] The *Mahānaya Prakāśa* resounds the idea by observing that once the person throws off his empirical personality and submerges in the flow he is not to reappear again. This is the unique character of Pañcavāha and an outcome of supernal grace.[2]

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[1] चितो नदीवत्प्रवाहनित्यायाश्चतस्रः सृष्ट्यादिदशा इति दशाक्रमः
क्रमार्थः । अक्रमस्तु कैवल्यः .... फलस्वभावोऽपि आद्यन्तकोटिद्वये
स्फुटतरं व्यज्यते ।

P.S.S.V, .Folio.2b.

[2] भूय उन्मज्जनं न स्यादेषामिति विशेषतः ।
रौद्रेश्वरीमयः स्फारः परानुग्रहभूमिकः ।

M.P.(T).7.99.

CHAPTER FIVE

DYNAMIC ABSOLUTISM VIS-Á-VIS VṚNDA CAKRA

(An analysis of the omnidimensional scheme of self-elevation relating to the second stage of existence, i.e., subtle body, as subtle seat of the supreme consciousness.)

(678 - 728)

[Preliminary (678) - Puryaṣṭaka: the centre of reference (678) - The nature and composition of Vṛnda Cakra (682) - Seventy mystic categories of the system and Vṛnda Cakra (687) - The place of Vṛndacakra and significance of the Haṭhapāka process (688) - Eightfold approach to Vṛnda Cakra (690) - Dhāma Krama -(694) - Mudrā Krama (694) - Varṇa Krama (700) - Mudrā, Mantra, Nirīha versus Dhāma, Varṇa, Cid (703) Daṇḍa and Muṇḍa Krama (706) - Saṁvit Krama (710) -Kalā Krama (713) - Bhāva Krama (714) - Pāta Krama (715) - An incongruity reconciled (717) -Aniketa Krama (720) - Concluding remarks :Sub-structure of the Vṛnda Cakra (725).]

1. PRELIMINARY

To take up the issue straightaway. Maheśvarānanda's suggestion, that Pīṭhaniketana, Vṛnda Cakra and Pañcavāha mark out respectively the gross, the subtle and the transcendental nature of sublimating our own vision - with regard to our physical frame acting as a fundamental fulcrum of the entire spiritual undertaking - , does not stop there.[1] There is implicit in it, in simple language, a scheme of omindimensional self-elevation relating to the three commonly reckoned layers of our existence, viz., the body, the subtle body and the transcendental body, i.e., the self. The first refers to the psychophysical complex that we are; the second to the subtle body which has an airy essence and continues to persist even after we have retired from tangible mundane existence; and, the third to our metempirical essence that is the crux of our entire being. It is with reference to the second, i.e., the subtle body (Liṅga-Śarīra), that the Vṛnda-cycle addresses itself.

2. PURYAṢṬAKA : THE CENTRE OF REFERENCE

The subtle body is characterized as Puryaṣṭaka[2] in the system; and, in adherence to the literal meaning of

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[1] M.M.P. , p. 98.

[2] Maheśvarananda, while initiating his discussion on Vṛndacakra, observes (M.M.P.,p.92) that the cumulative or collective character of Vṛndacakra owes itself to its

(contd.....

the term, the sixty-four mystic components of the

....contd..) being a composite whole of the Jñānasiddhas, which is possible only when it retains its nature as Puryaṣṭaka. It transpires that it is Puryaṣṭaka that forms the underlying basis of Vṛnda Cakra. In the context of Śaktasiddhas, again, he reemphasises and attributes their eightfold character to their affiliation to Puryaṣṭaka (M.M.P.,p.98), and reaffirms his conviction that it works as the principle animating Vṛnda Cakra तदनुप्राणनोऽयमेतच्चक्रविस्फारः Ibid.). He defines Puryaṣṭaka in terms of an aggregate of the eight constituents, namely, mind, ego, intellect and five objects-as-such (i.e., tanmātras viz., sound etc., Ibid.)

In view of the Puryaṣṭaka's constituting the substructure of the entire edifice of Vṛndacakra one must consider right now the nature, composition and import of this concept before one goes ahead.

Puryaṣṭaka literally means the city of eight and stands for the subtle body, i.e., Liṅga Śarīra, housing the eight components referred to above and serving as the vehicle of the Saṁskāras. In fact, there is no unanimity as to the exact composition of the Puryaṣṭaka, but none differs with regard to its purpose and function as a substitute of the Liṅga Śarīra in the system.

The Puryaṣṭaka in the system is generally identified with the Prāṇa-Pramātā (vide I.P.K. 3.2.14, अथवा प्राणोऽहन्ता पुर्यष्टात्मिका). Utpala takes the above stand as an alternative to his other definition of life, which synchronizes with the power that resides in the Śunya-Subject, puts life-breath in motion, and constitutes the inmost of the sensory activity. On the alternative view, the life is identical with self-consciousness and coincides with the life-breath (Prāṇa) which is nothing but an aggregate of the eight. Thus, deep sleep, i.e.,Suṣupti is coeval with the reclining of self-consciousness on the Śūnya or Prāṇa. Incidentally both of them pass under the name of Susupta Pramātā, though giving rise to two distinct types that bear their respective imprints. Hence, the Prāṇa is identified with the kind which suffers the persistence of objective consciousness, whereas the other utterly lacks in the same. This consequently leads to their being named, accordingly, as Savedya-Suṣupta and Apavedya-Suṣupta. Due to an interplay, though extremely minute, of the impurity named Māyīya, the former is not

(contd.......

(contd.......) immune from the objective touch, whereas, the same Māyīyamala absenting itself in the latter, deters it from having distinct objective tinge. Vide Bhās (V), II, pp.264-65. Both of them are designated as susupta, because the principle of limited agency known as Kalā, too, takes an interval and suspends its operation.

Now, it is the Prāṇapramātā or Savedya Suṣupta which is signified by the word Puryastaka. In fact, there is a separate group of authors who bring the Śūnya Pramātā within the connotation of Puryaṣṭaka, (लीनशून्यप्रमाधावप्यास्ते लिंगशरीरः· Vide. I.P.V.V., III, p.336), but they retire from the scene in want of much credence being attached to them by their own kinsmen.

The opinions differ as to the basic constitution of the Puryastaka. According to Abhinava, the five prāṇas(5) together with the group of sensory-organs as one unit(1), the group of motor organs as another unit (1) in addition to the resolving intellect (1), make up for the eight-membered Puryaṣṭaka. He cites another view, too, which he shows to have originated from the sources other than his. The other view describes Puryaṣṭaka as an aggregate of five undifferentiated essence of objects (tanmātras)(5) plus mind (1), ego (1) and intellect (1). Vide.

प्राणादिपंचकं बुद्धीन्द्रियवर्गः, कर्मेन्द्रियगणो निश्चयात्मिका च यतो

धीर्व्यज्यते । तन्मात्रपंचकं मनोऽहंबुद्धय इत्यन्ये ।।

Bhās.(V), II, 264.

This view is obviously borrowed from the Spanda School

(तन्मात्रोदयरूपेण मनोऽहंबुद्धिवर्तिना । पुर्यष्टकेन संरुद्धस्तदुत्थं प्रत्ययोद्भवम् ।

Sp.N.3.17), which, in this respect appears to have drawn on Gita (भूमिरापोनलं वायुः खं मनोबुद्धिरेव च। अहंकार इतीयं मे भिन्नाप्रकृतिरष्टधा।।

7.4) And it is interesting to note that despite Abhinava's hushing up the differences, that the gap between the two views is simply formal and not substantial

(यतस्तन्मात्रपंचकमन्तःकरणं चेति केचन पुर्यष्टकमाहुः प्राणादिस्वीकारात्,
तत एव अत्र पदावैचित्र्ये वस्तुनो न वैचित्र्यमिति ।

I.P.V.V., III, p.336) , a bulk of later authors prefers to go by the Spanda opinion. For instance, Maheśvarānanda does it. It is specially curious to find Kṣemarāja differ from his master. Unhappily, though the Kṣemarāja's commentary on that particular Kārikā, under reference, is lost to us, yet the ascertaining of his views poses no enigma. Because, he everywhere distinguishes between Prāṇa and Puryaṣṭaka that happen to be identical in Abhinava's opinion (contd....

cycle are subsumed under eight classes.[1] They are proposed to be dealt with later within the body of this chapter.

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contd....)

(शून्य-प्राण-पुर्यष्टकशरीरस्वभावत्वात् । P.Hṛ.,p.62, देह-प्राण-पुर्यष्टककला-मिश्च व्यामोहयति । Ibid, p.71); and, unhesitatingly pledges his allegiance to the Spanda view [तस्य इति अनेन पुर्यष्टकेन संरुद्ध (Sp.K.3.27) इति उपक्रान्तं पुर्यष्टकमेव परामृष्टव्यम्, न तु यथा .. Op.Cit.p.101]. This, in fact, furnishes additional evidence to boost Kṣemarāja's avowed thesis that Krama and Spanda are so close that they stand apart by hair's bredth and share a thorough identity of themes. The following extract from his concluding remarks in the Spanda-Nirṇaya bears the brunt of it and anticipates Maheśvarananda's acknowledged debt to him for guidance, in general, and for inspiration, in particular in this instance, for making the Puryaṣṭaka the anvil of Vṛnda Cakra as he visualized it. The extract runs :

> तथा तस्येति पूर्वसूत्रनिर्दिष्टस्य पुर्यष्टकस्य तद्वारेणैव विश्वस्य निमीलनोन्मीलनसमावेशाभ्यां लयोदयौ नियच्छन् प्रथमसूत्रनिर्णीतदशा स्कस्मादेव शंकरात्मनः स्वभावात् संहारं सर्गं च कुर्वन् भोक्तृतामेति..। ततश्च प्रथमसूत्रनिर्णीतस्य शक्तिचक्रस्य स्वमरीचिनिचयस्य ईश्वरो अधिपतिर्भवेद् ।
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> Sp.N.,p.74.

For further reference see, S.S. 2.3-4; S.S.V.(V), 2.14-19, 48-49.

[1] यत्पीठचक्रार्चितपंचवाहप्रकाशमानन्दस्वमूर्तिचक्रम् ।
अष्टाष्टचक्रं प्रविराजते तद् गुरुक्रमौघं सचतुष्टयार्थम् ।।

Quoted from some Krama text, M.M.P.p. 86.

Another point, that we are urged not to miss, is the unmistakable identity between Pañcavāha which in a sense is the mother concept and Pañcaskandhas[1], as they are called having been brought in as the basic and primal ingredients of the Vṛnda-cakra on the pattern of five flows.[2]

3. THE NATURE AND COMPOSITION OF VṚNDA CAKRA

The details of its nature are deducible from the name of the cycle, e.g., Vṛnda(lit., a group or an assemblage). The word Vṛnda Cakra, when dissolved, means the cycle of the aggregates.[3] It thus stands for a group of five aggregates taken as a whole . These aggregates pass under the names of Jñānasiddhas, Mantrasiddhas, Melāpasiddhas, Śāktasiddhas and Śāmbhavasiddhas. Esoterically whatever they may mean, but, philosophically, they represent the predominance of that aspect of consciousness which is not of the nature of a process, but is marked by the culmination or accomplishment of that process. Hence, reference to the process is necessarily there, but in an implicit and indirect form. The esoteric nomenclature of Siddhas and Yoginīs does not extend beyond it in its significance.[1] The sixteen Jñāna-siddhas, twentyfour Mantrasiddhas, twelve Melāpasiddhas and four Śambhava-siddhas account for a total of sixtyfour aspects that enter into the constitution of Vṛnda-Cakra.[2] These five Siddhas

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[1] ज्ञानसिद्धादिपंचकसमष्टिस्वभावत्वात् ।
तच्च प्रकटितपंचस्कन्धम् ।।
M.M.P.,p.92.

The word Skandha is used, perhaps, to convey the same sense as in the Buddhist terminology, i.e., the five forms of physical consciousness.

[2] इति भंग्या पंचवाहक्रमानुगुण्यादुद्भावितपंचप्रकारम् । M.M.P.,p.92.

[3] तदिदं समुदायपूर्वकं किल वृन्दक्रमचक्रमुच्यते । M.P.(T).7.2.

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1. स्वसिद्धरूपप्राधान्याद् तत्र सिद्धतया स्थिते: ।
   निर्मेययोगत: शक्तेर्योगिनीत्वेन संभव: ॥ M.P.(T).6.22.

   The verse occurs in the context of Mūrticakra but the same is equally applicable to Vṛnda, too.

2. As has been seen, Abhinava's usual reticence at such places implies that these developments are comparatively later in date, orelse, they hail from a different tradition. The latter hypothesis is not without a grain of truth, because Jayaratha cannot be said to be unfamiliar with Vṛnda Cakra specially when he quotes from the Mahānayaprakāśa or refers to the Krama-Sadbhāva which, according to Śitikaṇṭha, was primarily devoted to the consideration of Vṛnda-cakra. But under his master's spell or owing to his faith in the tradition he belonged to, Jayaratha nowhere refers to Vṛndacakra, although he discusses a few points that partake of the nature of the Vṛndacakra, as for instance, Pindanātha etc. The other possibility, equally weighty, is prone to consider them as the tangible superstructure built up by the later authors on the antiquarian substructure. Jayaratha furnishes an interesting but very cogent clue. In Vṛnda cakra all the aspects total sixtyfour. He quotes a sentence from Abhinavagupta referring to a cycle of sixtyfour powers, indeed without menttioning the name of the cakra as such
   (ताभ्य स्व चतु:षाष्टिपर्यन्तं शक्तिचक्रकम् इत्यादि कथमुक्तम् । T.A.V.,II,p.244). The extract appears to have been taken from the Tantrāloka according to the printed edition, but the same could not be traced to the published text. However, this shows that whichever of the two hypotheses be correct, a tradition has been handed down to the later authors. They, however, must be credited for working out a massive structure of details.

represent the various stages of consciousness from the grossest to the subtlest. These siddhas, owing to scholastic presumptions, are depicted as Śākinīs, a sort of female entities, but it makes no difference to the eightfold character of the cakra.[1] The introduction of Śākinīs has been accorded with the same explanation as in the case of Siddhas. They are described as the receptacle of action or of the process of spiritual service.[2] From here stems another title of Vṛndacakra, i.e., Śākinī-krama.[3] The total strength of Vṛndacakra is, accordingly, arrived at through a different calculation. Out of eight classes which necessarily pertain to Pīṭhas, since the whole line of present argumentation revolves round it, each one is possessed of eight Śākinis and taken together they amount to count sixtyfour.[4] Further, on a still different calculation, the same number does not remain far to seek. These five types of Siddhas bear the signatures of the five streams (Vāhas). The twelve psychoses stemming from the senses including intellect and mind, when taken in relation to each of the five flows, give us a total of sixty. To this, if four

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1. अष्टकुलोद्भूतपंचविधशाकिनीचक्रे ...... । M.P.(S),p.85.
2. आचारो हि क्रियास्वभावो नीरूप: आचारकर्तारं द्रव्यरूपमादापति इति शाकिनीनां नमस्कार: पर्यवस्यति ।

   Ibid.
3. आमूलाद्विलसति शाकिनीक्रमेऽस्मिन् । M.P.(T).7.189.
5. अष्टभ्य पीठेभ्य सैकस्मात् अष्टौ अष्टौ शाकिन्य इति चतुष्षष्टिरेव भवन्ति ।

   M.P.(S),p.104.

functions, e.g., from Sṛṣṭi to Anākhya, are added, one gets an aggregate of sixtyfour.[1] The same line of thinking prevails elsewhere, too, with minor differences. In this view, with a specific reference to ego—the subjective frame of reference of all empirical experiences -, the actual number of psychoses comes to thirteen instead of twelve as presented earlier. These total sixtyfive when understood in terms of each of the five acts, e.g., from Udaya to Bhāsā.[2] The sixtyfifth principle is the point of final repose and is reckoned as the rest (Viśrānti) . Harmony is the essence of the this state at the helm. It is the undifferentiated principle of Anākhyā that through a process of self-alienation becomes the world.[3] Again it is styled as Raudreśvarī[1]. But the other exponents react very sharply to such a view. Some mildly assert that though the sixtyfifth principle, which is no other than the Kālasaṁkarṣiṇī itself, is beyond any shadow of doubt, it does not merit a separate mention; Because as an all-enveloping principle it has gone into the very vitals of all ensuing aspects.[2] And as such it is not exhausted by them, instead they stand exhausted by it. The others with a stronger disposition holding the number as sixtyfour, fail to reconcile with such a view.[3] However, it is a different matter that they may accommodate others out of latitude or some minor considerations of discipline as, for instance, the Varnakrama.[4] These three views carry the imprints of their basic theses. For example, the first group believes in the unquestioned ultimacy of Reality as a female entity and five aspects

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[1] उक्तवद् वामेश्वरीभिः पंचभिर्विभागेन अधिष्ठिता द्वादशवृत्तयः षष्टितामापद्यन्ते, मूलजाभिस्तु सृष्ट्यादिभिश्चतसृभिः सह चतुष्षष्टिर्भवन्ति ।
M.P.(S),p.104.
However, it is interesting to see Śitikantha offer a somewhat different account in his Kaula-Sūtrāṇi (MS).These [illegible] views lie somewhere midway between his own thesis of sixtyfour aspects presented above and that of the Mahānayaprakāśa (T)'s sixtyfive aspects to be presented just now. However, nothing can be said conclusively at this stage. The passage reads :

वृत्तिद्वादशके प्रतिवृत्तिपंचधाभावविशेषिते आधाभिस्चतसृभिस्सह पंचषष्टितमा संविन्निरुपाधिस्त्रयोदशीति वर्णधामसंवित्क्रमाणां प्रत्येकं त्रयोदशात्मता ।

Kaula-Sūtrāṇi (MS), Folio Ia.

[2] त्रयोदशानां रूपाणां प्रत्येकमुदयादिभिः ।
पंचात्मिका पंचषष्टिस्तत स्ता मरीचयः ॥
अन्त्या क्रमात्क्रमात्क्रान्त्या विश्रान्तिरितिगीयते M.P.(T),7.79-71.
This view is supported by the Vātulanātha-Sūtras as well. Vide, मनः सहितं श्रोत्रादिबुद्धीन्द्रियपंचकं, तथा बुद्धिसहितं वागादिकर्मेन्द्रियपंचकम् , तदुभयसमूहो द्वादशवाहः ।... तेन महामरीचीनां निरावरणाक्रमेणां प्रत्येकस्मिन् प्रवाहे उद्योगावभासचर्वणालंग्रासविश्रान्तिरूपाणां महासंविद्रश्मीनां विकासः... सर्वत्र सर्वतः सर्वदैव स्थित इति । V.N.S.V,pp.12-13.

[3] M.P.(T).7.52.

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1. ताश्चतुष्षष्टियोगिन्यो भेदेन यत्र वर्तन्ते सा रौद्रेश्वरीभूमिगता पंचषष्टितमा ... सैव परधाराधिरूढसामरस्यम्: ॥

V.Bh.V.,p.68; also cf.M.P.(T)7.53,57.

2. M.M.P.,pp. 92,104.

3. अथमकारदेवतायाः पंचषष्टितमतामपाकर्तुमाह । M.P.(S),p.103.

4. वृंदक्रमे च वर्णक्रमसंख्यासाम्येन वक्तुमवशिष्यते इति ।

Ibid,p.105.

of the absolutic functionalism. The other group concedes the ultimacy of the female principle only when it constitutes the supreme power of the supreme Reality and which thus, though identical with the latter, assumes a slightly inferior position. This group as a middle group espouses the cause of five functions. The third militant group (in this context of course) agrees with the former in respect to the first part of above thesis, but radically differs with regard to the second, because to them the process of ultimate agency is not quinary but quaternary.[1]

3.A. SEVENTY MYSTIC CATEGORIES OF THE SYSTEM AND VṚNDA-CAKRA

The above discussion brings one to the threshold of a sister issue. Maheśvarānanda in his final analysis, at the end of his work, the Mahārtha Mañjarī, alludes to the seventy ramifications of the Krama system. This number is arrived at by incorporating the sixtyfour sub-species of the Vṛnda-cakra, five genera or the primary categories (esoterically) known as Pañcavāha, and the one Summum Genus, i.e., the transendentally immanent principle famed as

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[1] A comparison of the verse just quoted above with one appearing on p.86 of M.M.P. would show that Maheśvarānanda presents the original stand of the system as quaternary but what he inherits from his teachers is quinary. Also cf. M.M.P.,p.63.

Raudreśvarī.[1] His resorting to seventy verses, for condensing the whole system therein, is symbolic of the seventy bases of the system. It is quite probable that these categories may not meet the strict logical criterion of a metaphysical category; but it does accord with the logic of mysticism. He (Maheśvarānanda) is like a garrulous parrot who has imbibed it from his preceptors only to speak it out to others.[2]

4. THE PLACE OF VRNDCAKRA AND SIGNIFICANCE OF THE HAṬHA-PĀKA PROCESS

Of all the five cycles, namely, Prakāśa, Ānanda, Mūrti, Pañcavāha and Vṛnda, which build up the superstructure of Divyaugha[3] (It has been analysed in the historical portion), the Vṛnda-cakra stands out as a unique concept exhausting the entire expanse of multiplicity coming within the radius of the Krama system.[4] The credit

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1. तच्च चतुष्षाष्ट्यात्मकमिति व्याख्यातम् । ... पातक्रमेण व्योमेश्यादिपंचकस्वीकारस्यापरिहार्यत्वम् । तद्वत्सर्वानुस्यूतिसाम्राज्यशालिन्या श्रीरुद्ररौद्रेश्वर्याः सर्वथावश्यम्भाव इति सप्ततिः । M.M.P.,p.194.
2. इत्येनां गुरुमुखसम्प्रदायलब्धां वाचालः शुक इव वृन्दचक्रचर्यामि ।
पंचार्थक्रमपदवीरहस्यसंवित्सर्वस्वव्यतिकरगर्भिणीमवोचम् ।।
Ibid,p.98.
3. दिव्यौघचक्रपंचकस्फारिणी वृन्दचक्रनायिका श्री वामेश्वर्येव सर्वं सर्वात्मकम्। V.Bh.V.,p.68.
4. किंच, श्रीमन्महार्थक्रमप्रपंचः सर्वोऽपि वृन्दचक्रे विश्राम्यति ।
M.M.P., p.194.

must go to the author of the Mahānayaprakāśa who siezes the cue and develops the theme to its logical proportions embarking upon demonstrating the true philosophic significance of Vṛnda-Cakra.

The Vṛndacakra is a conception of momentous consequence, in the sense, that it forms the nucleus of the system, by lying at the root of the process that leads one to the beatific repose. This is why it is characterised by the constant evanescence of the successive trends such as emanation etc., which determine the very being of Vṛnda Cakra as a gestalt or complex of all the determinate and indeterminate thought processes.[1] And, in order to secure self-realization Krama falls back upon the technique of Haṭhapāka (lit., forced baking), i.e., Spiritual resurrection by force of spiritual maturity.[2]

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[1] अविकल्पविकल्पसंविदां सकलवृंदमनुज्झितक्रमम् ।
उदयादिमयं यदन्तरे हठपाकेन गलत्यनारतम् ॥ M.P.(T).7.1.

[2] संवित्स्वरसवाहित्वाच्च शून्यं स्थापयितुं यथा ।
तथैव हठपाकेन प्रत्यावृत्तिक्रमात्मना । Ibid., 7.37.

In his manual of the Krama system, called Mahānayaprakāśa, the author reiterates the indispensability of Haṭhapaka, a type of spiritual guide-line, at least twelve times [vide 7.36, 37, 43, 47 , 49, 54, 55, 73, 83, 98, 103, 113] as an infallible means to self-realization. Scant references to this technique have appeared at many places earlier also. Hence it would be in the fitness of things to devote a few sentences for peeping into the character of this method.

Abhinavagupta picks up the problem, while concluding his treatment of the Kula system, in the third Āhnika of the Tantrāloka. But, curiously enough, the context (contd......

5. EIGHTFOLD APPROACH TO VRNDA-CAKRA

We have seen that the three cycles, namely, Prakāśa, Ānanda, and Mūrti, represent the trinity of the cognitive

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....contd..) in which the issue has been raised relates to Anākhyā Krama, a Krama concept. The Anākhyā state is defined by its transcendence over the first three phases of self-manifestating, namely, Sṛṣṭi, Sthiti and Saṁhāra (उपाधित्रयस्य अत्ययोऽनाख्यम् । T.A.V., II, p.238; त्रिकंचुकस्य परित्यागात् सन्न्यासात् निराख्यपरावस्थिति: निर्गता आख्या अभिधानं यस्य असौ निराख्य.. वागुत्तीर्णं परं धाम । V.N.S.V., p.8). Now, what is the exact nature of this state? Is it analogous to the State of Prāgbhāva (प्रागभाव antecendent non-existence), that the Upādhis (that is, a generalisation which is only mental, and not objectively real like the universal, cf. Critique of Indian Realism, pp.320-321) such as Sṛṣṭi, etc., have not arisen at all; or comparable to the state of Pradhvansābhāva (प्रध्वंसाभाव consequent non-existence), that the Upādhis stand alleviated owing to their dissolution (vide T.A. 3, 259-60). The alleviation is itself of two types, e.g., (i) Śāntipraśama, viz. a gradual process of sobering down or tranquilization of the Upādhis and (ii) Haṭhapāka, viz., a process of forced and instant tempering of the same. The second process involves a constant activity of the complete assimilation (प्रशमश्च द्विधा शान्त्या हठपाकक्रमेण तु ।। अलंग्रासरसाख्येन सततं ज्वलनात्मना । Ibid. 3.260-61). The former type lays down a thorough code of spiritual conduct, abiding by which one transgresses the three Upādhis after death. The code enjoins an unflinching performance of all regular (Nitya) and occasional (Naimittika) acts, in sequel to his putting in the way of his baptismal initiations such as Samayī etc., and a complete surrender to the spiritual guide. But this does not lead us to alleviation (प्रशम) of Upādhis in the true sense of the term, because the smoothing down of the same follows on its own accord. If this be true, all the scriptural injunctions would be rendered meaningless, since a contingent alleviation of Upādhis would not be possible to achieve. The contingency is answered by the second variety of alleviation, going by the name of Haṭhapāka, which envisages the possibility of complete assimilation of Upadhis to the quintessence of one's being. Being characterized, therefore, as Alamgrasa, it is

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relation, the object and the subject respectively. All of them finally terminate in Vṛnda-Cakra. Vṛnda-Cakra is

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.....contd) identified with the self that is portrayed as an unbroken flaming torch gutting the multitude to the last finish. Analytically 'Alam' means 'fully' not even excluding the latent traces; and Grāsa (lit., engulfing) means bringing the objectivity to self-sameness (Svātmasātkārah). The process of Alamgrasa defines the personality of Haṭhapāka. Haṭha (lit., obstinacy, persistence) consists in going beyond the realm of sequence and applying force in the form of single preceptorial guidance. The Pāka (lit., baking) stands for achieving unity with Awareness. This process, when well under one's command, leads instantaneously to the alleviation of Upādhis -

तथा अलम् अत्यर्थम् सार्वात्म्येन यः सृष्ट्यादीनां ग्रासः स्वात्मसात्कारस्तत्र रसो गृध्नुता तत्त्वेनालंग्रासभैरवादावाख्या यस्य, अतएव सततमविच्छिन्नतया ज्वलन् यथायथं दाह्यनिष्ठतया दीप्यमान आत्मा स्वरूपं यस्य, स्वविधेन हठेन क्रमव्यतिक्रमरूपेण सकृदुपदेशात्मना बलात्कारेण यः पाकः चिदग्निसात्कारः, तस्य क्रमः परिपाटी , तेन सृष्ट्याद्युपाधीनामत्ययो भवेद् इत्यर्थः ।

T.A.V.,II,p.240.

Also cp. हठपाकक्रमेण अलंग्राससयुक्त्या चिदग्निसाद्भावम् ।
आपद्यते, तथा पूर्णतापादनेन अनुगृह्यते एव ॥

P.Hṛ.,p.66.

Thus we find a triad of techniques in order to help us master our common destiny- attain salvation right across these Upādhis. The first technique, namely the ~~pem~~ perennial absence of Upādhis, is absurd, because alleviation can be achieved only with reference to those that have come into being and not those which have not at all seen light of the day. The second method, called 'Śānti-praśama, though capable of bringing about the mollification of Upādhis at long last, is meant for those beginners who are blessed with supernal grace in a mild degree (मन्दशक्तिपाताधिकारेण प्रवृत्तः) The third, i.e., the technique of Haṭhapāka-praśama, is actually meant for the spiritually regenerates favoured with strong and accelerated dosage of supreme grace (तीव्रशक्तिपाताधिकारेण तृतीयस्य उपदेशः). This is the most expedient spiritual process congenial to the instant melting away

(contd........

the name of the way the whole process is effected.[1] The Vṛnda-Cakra has, therefore, a multi-dimensional character and has been, accordingly, approached from eight points of view, e.g., (i) Dhāma, (ii) Mudrā, (iii) Varṇa, (iv) Kalā, (v) Saṁvit, (vi) Bhāva, (vii) Pāta and (viii) Aniketa.[2]

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contd....) of the Upādhis, the products of the sense of duality. Once this sense of duality is eliminated through the technique of Haṭhapāka, the sense-divinities, identical with the pure awareness in the final run, rejoice in the world thus brought to identity with the supreme consciousness and gush forth in perfect union with the Absolute:

हठपाकेन भावानां रूपे भिन्ने विलापिते ।
अश्नन्त्यमृतरसाद्भूतं विश्वं संविद्देवताः ॥
तास्तृप्ताः स्वात्मनः पूर्णं हृदयैकान्तशायिनम् ।
चिद्व्योमभैरवं देवमभेदेनाधिशेरते ॥ T.A., 3.263-4,

Also cp. षाड्ध्वविततस्फारविस्फारणमहाब्धये ।
नमः समस्तभावौघहठालंग्रासभानवे ॥
Jñānakriyādvaya-Śatakam (MS), verse 5.

This may however, be kept in view that what is designated as Sāhasa or Ullanghana-krama in the Sub-schools like Sāhasa-branch is nothing but another term for Haṭhapāka or Alaṁgrāsa. Vide.

महासाहसवृत्त्या स्वरूपलाभः । V.N.S.i,
झटिति सर्वोल्लंघनक्रमेणानिकेतस्वरूपप्राप्तिसादात्कारमहासाहसचर्चासंप्रदायं
निरूप्य ...... । V.N.S.V.,p.3;
अलंग्रासक्रमः सोऽयं महासाहसजन्मभूः । M.P.(T),2.29.

1. मानमेयप्रमात्रात्ममूर्तिचक्रान्तमित्यतः ।
इदानीं येन रूपेण सर्वाकारं विलीयते ॥
यथावस्थितक्रमेणैव तद्वृन्दं प्रतिपाद्यते ॥ M.P.(T) 7.95-6.

2. धाम यद् भवति मुद्रया समं पातसंविदनिकेतनाश्रयं ।
यासांभावकलिताकला च यत् सर्वमम्ब तव वृन्दचक्रगम् ॥ C.G.C.3.73;
Also cf. M.M.P.pp.92 and 194. It is difficult to render these words into English since each of them represent a technical concept exclusive to the Krama system.

It may be remembered that this, though a largely held view, is by no means unanimous. A few scholars have propounded only three salient approaches namely, (i) Mudrā, (ii) Mantra, and (iii) Nirīha, a substitute for Saḿvit.[1] Śitikaṇṭha was also one of them who subscribed to this view. He deals with three main issues just referred to.[2] Though he refers to the eightfold characters of the Cakra and also discusses its nexus with the five Mudrās, all of it has been imported from the Kramasadbhāva[3] and therefore does not reflect his personal thinking. The present study, however, proposes to look into Vṛnda Cakra from all possible angles.

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1. मुद्रामन्त्रनिरीहादिप्रमेयप्रतिपादनात् ।
M.P.(T), 7.60.

Maheśvarānanda does not take these as formulating independent approaches, instead, considers them as mystic symbols of the three cycles, viz., Mūrti, Prakāśa, and Ānanda. (vide ~~[illegible]~~ मंत्रो मुद्रा निरीहा इति रहस्यानि । M.M.P.,p.72.)

2. सर्वत्र धामवर्णसंविदां क्रमः प्रशस्यतरश्च अपरिहार्यश्च ।
M.P.(S)T,p.86.

3. स च वृन्दक्रमः क्रमसद्भावे हि सविस्तरमुपदिष्टः , स इह अतिदेशेन यथावस्थितोपदेशपारम्पर्येण प्रस्तूयते । Ibid.
cf. अन्यत्रैव प्रणीतायाः कृत्स्नायाः धर्मसंहतेः ।
अन्यत्र कार्यतः प्राप्तिरतिदेशः स उच्यते ।। Quoted by V.S.Apte in his Dictionary, see under " अतिदेश " ।

5-(I) DHĀMA-KRAMA

It may be brought to the notice that all the approaches display a pentadic temperament and lean towards identifying themselves, in every instance, with the five types of Siddhas and, for the matter of that, with Vāhas. First comes Dhāma (lit., station, abode, place). They are five, namely Kanda (vesicle or lower end of the spinal cord), Nābhi (Novel), Hṛt (Heart), Kaṇṭha (throat) and Bhrūmadhya (the space between the eyebrows). These stand as the respective abodes of the Jñāna, Mantra, Melāpa, Śākta and Śāmbhava Siddhas.[1]

6-(II) MUDRĀ-KRAMA

Then follow the Mudrās (physical postures). The five Mudrās termed as Karaṅkiṇī, Krodhinī, Bhairavī, Lelihānā and Khecarī are related to these Siddhas as their respective physical postures.[2] Mudrā means a particular position the body resorts to at the time of spiritual experiment,[1] hence it is deemed to be conducive to revelation of the self.[2] These Mudrās have been placed in the order indicated just above and barring a sole exception from a comparatively unimportant author Ramyadeva, the author of the Vivaraṇa on the Bhāvopahāra, who prefers the following arrangements, e.g., Bhairavī, Lelihānā, Karaṅkiṇī, Krodhanī and Khecarī[3], there is a general accord on it.[4]

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[1] तत्र धामानि स्थानानि ज्ञानसिद्धादीनां क्रमात् कन्दनाभिहृत्कण्ठ-
भ्रूमध्यरूपाणि । M.M.P.,p.93.

[2] करंकिणी क्रोधिनी च भैरवी लेलिहानिका ।
खेचरी चेति मुद्रायाः पंचात्मकतया स्थितिः ।
यो ज्ञानमन्त्रमेलापशाक्तशाम्भवभेदतः ।
क्रमस्तस्य यथासंख्यमेताभिः सर्वथान्वयः ।
M.P.(T).7.127-8.

This has obviously been inspired by a verse of Vijñana-bhairava quoted below -

करंकिण्या क्रोधनया भैरव्या लेलिहानया ।
खेचर्यां दृष्टिकाले च पराव्याप्तिः प्रकाशते ॥
V.Bh.77.

(contd.....

Among the Mudrās Karaṅkiṇī (करंकिणी) marks the beginning. It was also known as Karaṅkiṇī (करांकिणी).[5]

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contd...) According to Maheśvarānanda the verses from 78 to 82 (V.Bh.) deal with specific positions which the body should adopt in persuance of different Mudrās. cf. M.M.P., pp.93-94. (मुद्राणां बंधप्रकारश्च तत्रैवोपपादितः)

They are not elaborated here owing to their little philosophical significance.

1. कायसंस्थानरूपा च मुद्रा सार्वत्रिकी मता । M.P.(T).7.139.
2. स्वरूपज्ञापनारूपं मुद्रासंस्थानमिष्यते । Ibid. 7.123.

   करंकिण्यादिमुद्राभिः कृतकाभिर्विवर्जिता ।

   विग्रहभ्रमसंकोचनिर्मुक्ता विशदाकृति ॥ C.S.(MS),folio.9.
3. B.U.V.,pp.31-32.
4. Niṣkriyānanda offers a slightly different scheme. He drops out Bhairavī from among the five Mudrās. From a close perusal of his work, the Chummā Sampradāya (folios 8-9) and his unambiguous phrase " देवीचतुष्टयकथा " it is clear that he was inclined to propound the cause of the four Mudrās in stead of the usual five.
5. The view is ascribed to Niṣkriyānandanātha, vide V.Bh.,V., p.67: The verse quoted by Śivopādhyāya is traceable to MS of C.S.(folio.8).

The name stems from the word Karańka (lit., Deha, body). This posture is particularly suitable for casting off the sense of duality caused by one's body and senses etc.[1], realising them as one with the self.[2] This body of five elements is made to rest on the supreme consciousness, hence it is related to Jñānasiddhas.[3] The next Mudrā goes by the name of Krodhanī (irascible), because its anger is reflected in its will to attract all the empirical categories from earth to Prakṛti within; so that their unity with the self may be achieved.[4] Even otherwise, when the physical body finds its substaining principle in the inner being, it is reckoned in the same way. This is meant for Mantrasiddhas, because the twentyfour tattvas are brought to merge into the Mantra subjects, a realm of subjectivity well above the empirical plane and characterised by the first sprouts of the identity with I-consciousness.[5] The same is called Bhairavī, which is meant for Melāpasiddhas, and is defined as being instrumental to the complete withdrawal of manifestive stretch to its origin, the self.[1] The state is surcharged with perfect awareness due to its simultaneous emergence as internal and external both.[2] This posture is particularly important in view of the complete harmony resulting from what is called Nimīlana and Unmīlana Samādhi,[3] which has been considered under Śāktopāya. This is probably the reason why the Bhāvopahāra-vivarana places Bhairavī in the beginning.[4] Really speaking this Mudrā, though not supreme, is held in highest esteem.[5] The fourth Mudrā, meant for Śāktasiddhas, is known as Lelihānā (a type of serpent, lit., greedy); for it wants to grab and clutch the Puryaṣṭaka now lurking in the form of residual trace.[1] This was also designated as Lāmā, because it projects and measures up the entire cosmic arena in its totality.[2] And the great finale is adorned by the advent of Khecarī, which relates to Śāmbhavasiddhas and envelopes the entire outlay of the logical construction (Vikalpa) identical with the dyad of Significand and significanc and in the occult language, goes above the spinal realm (सौषुम्नसरणिसीमोल्लंघिनी). It is essentially one with the self-awareness. The whole stretch of speech right from Parā to Vaikharī stands comprehended by Khecarī.[3] It is so termed because it invariably permeates the firmaments surcharged with Śakti.[4] This, thus, comes to be the Mudrā par excellence, because it always retains its original form after taking a full toll of the entire objectivity including the

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[1] तत्त्ववृत्यात् करंकिणीनाम स्वदेहेन्द्रियाख्यभेदविगलनप्रगल्भा मुद्रा ।
M.M.P., p.93;
cp. C.G.C. 3.43.

[2] M.P.(T).7.139; V.Bh.V., p.67. Śivopādhyāya's views are M.P.(T)'s.

[3] V.Bh.V., p.67.

[4] पृथिव्यादिप्रकृत्यन्तं तत्त्वसन्दोहमन्तः संजिहीर्षालक्षणेन क्रोधेन
स्वात्मरूपतां नयति क्रोधनी ।
M.M.P., p.93;
C.G.C., 3.44;
cp. सैवेह क्रोधिनी नित्यं सर्वसंहारिका यतः ।
कथिता तु ततोऽनादिबोधविस्फारघूर्णिता ॥
C.S.(MS), folio.9.

[5] स्वात्माधारसंभवात् क्रोधनी ॥ V.Bh, v.p.67; cp.M.P.(T)7.140.

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[1] स्वस्मिन् या सर्वं संहरते सा भैरवी । V.Bh.V.,p.67;cp.M.P.(T)7.141

[2] M.M.P.,p.94; cp.C.G.C 3.46.

[3] इयं च निमीलनोन्मीलनसमाधिद्वयसामरस्यौचित्यादत्यन्तमुपलाल्यते ।

Ibid.

[4] B.U.V.,p. 31.

[5] या स्थिता पूर्णविभवा निरावरणविग्रहा ।
भैरवी सैव विख्याता मुद्रा सदसदुज्झिता ॥
M.P.(T),quoted by M.M.P.,p.94.
The verse is not traceable to the published text.
Cp. with the traditional description:

अन्तर्लक्ष्यो बहिर्दृष्टिर्निमेषोन्मेषवर्जितः ।
इयं सा भैरवी मुद्रा सर्वतन्त्रेषु गोपिता ॥

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1. ततोऽपि वासनारूपर्युष्टकविलापनाद् ।
   महाविलयरूपत्वाल्लेलिहानेति कथ्यते ॥
   M.P.(T) 7.142; cp.C.G.C.3.47.
2. रूपादिभावयोगस्य हठादक्रमयोगतः ।
   लेलिहानतया लामा मदाकी या तु संस्मृता ॥
   लानाद् सर्वस्य जगतो भाति सर्वत्र चाभितः ।
   लामा सेह समाख्याता सर्वगा सर्ववर्जिता ॥
   सर्वसंहारवृत्त्यैव या सर्वं सृजति दाणाद् ।
   विश्वत्र वर्तते नित्यं सैव लामा परा स्मृता ॥ C.S.(MS),folio.9.
3. Cf.M.P.(T).7.143; M.M.P.,p.95; C.G.C. 3.48-49.
4. शक्तिव्यापिन्यादिषु खेषु सदा चरति या सा खेचरी इति सा
   शांभवसिद्धानां मुद्रा । M.P.(S),p.87;
   cp. V.Bh.,V.,p.67. Śivopādhyaya borrows verbatim from Śitikaṇṭha.

Śiva category;[1] and, thus, represents the alogical state of consciousness that transcends both the limited and unlimited realms.[2] Khecarī is all the more important, because one owes to it his penetration into the state of Kālasaṁkarṣiṇī, the ultimate goal.[3] This is characterized by experience, pure and simple.[4] The conception of Mudrās is not a sheer luxury. They are necessary for any spiritual activity, since they partake of any and every experience and hence cannot be dismissed lightly. Similar is the case with their two counterparts, e.g., Mantra and Nirīha or Saṁvit, now proposed to be dealt with. Not only Mudrā but all the three, (Mudrā, Mantra and Nirīha) in a sence, are identical. Since they neither contradict each other, nor forsake their character of harmony.[5] Before switching over

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1. इयं सा परमा मुद्रा ह्यापातालाच्छिवावधि ।
   तर्पयित्वा जगत्सर्वं निजसंस्थानतः स्थिता ॥ M.P.(T),7.144.
2. अनेनैव सदाकाशसंकल्पकलनोज्झितः ।
   मितामितदशोत्तीर्णचिदाकाशचरो भवेत् ॥ C.S.(MS),folio.9.
3. कालग्रासैकरसिकां कालसंकर्षिणीकलाम् ।
   अनुप्रविश्य योगेन खेचरीखचितौजसा । M.M.P.,p.188.
4. विद्यासमुत्थाने स्वाभाविके खेचरी शिवावस्था । S.S. 2.5.
5. मुद्रामन्त्रौ बिन्दुनादौ निरीहात्मा तदाश्रयः ।
   अविभागेन वर्तन्ते सर्वानुभवभूमिषु ॥
   मुद्रामन्त्रनिरीहाणां धामवर्णचिदात्मनाम् ।
   अन्योन्याव्यभिचारेण सामरस्यादभिन्नता ॥ M.P.(T),7.126,129.

to the next point attention may be invited to a couple of important observations made by Ramyadeva in the context of Mudrās. He shares the views of the Mahānaya-prakāśa that these Mudrās are not mutually totally exclusive but come into existence, when the one, unitary, postural principle (Mudrā-tattva) expounds itself in five-fold manner giving rise to five Mudrās. In his characteristic phrase he designates it as Layodaya Mudrā[1] that is really the same as Khecarī.[2] His other remarks refer to their common make-up which has a twin tendency of detachment and attachment (Tyāga-grahātmikā). That is to say; though detached from the external objectivity as such, they comprehend the same in order to assimilate it with the innermost of being and restore to it its original essence.[3]

5-(III). VARṆA-KRAMA

Next comes Varṇa Krama (the order of syllable). In the phonetic scheme of the Śaradā or Devanāgarī alphabet the sixteen vowels[4] represent the Jñānasiddhas. The consonants from Ka to Ma[5] symbolize Mantrasiddhas.

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1. स्तां लयोदयमुद्रामेकामपि पंचधा ... । B.U.V., p.31.
2. खेचरी इत्येतल्लक्षणालक्षिततयैव सर्वमुद्राणामियमेकैव पंचधा प्रसरन्ती तद्वचनभेदैश्चर्व्यंते वच्यंते च । Ibid, p.32.
3. Ibid.
4. E.g. अ, आ, इ, ई, उ, ऊ, ए, ऐ, ओ, औ, अं, अः, ऋ, ॠ, ऌ, ॡ ।
5. There is a bit of discrepancy which appears irreconcilable for the timebeing. From Ka to Ma - the consonants number twentyfive, whereas Mantrasiddhas are depicted to be twentyfour. Maheśvarānanda elsewhere again talks of (contd.....

A mixed group of twelve vowels and consonants[1] embody melāpasiddhas. Some take Melāpasiddhas as identical with the Ṣaṇḍa-svaras[2]. The eight letters from Ya to Ha stand for Śāktasiddhas. And the four crests or Kālas[3] of the first syllable 'A' are identified with the Śāmbhavasiddhas. The first syllable, i.e., 'A' is the original and primary denoter and expresses all the sixtyfour siddhas such as Jñāna-Siddhas etc., which stand as the denotables within its fold.[4] This is the reason why 'A' is identified with the mystic concept of Nāda whose essential nature consists in self-brooding.[5] At this juncture, a cognate esoteric notion, i.e., Pañcapiṇḍa is also brought in and it is said that the entire stretch of the Siddhas and, for that reason, of Vṛndakrama stands in relation of denotability to these Pañcapiṇḍas.[6] These Pañcapiṇḍas comprise letters beginning

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.....contd.) twentyfive letters in Varṇakrama and depicts them as representing twentyfive categories from earth upto self (Puruṣa). Vide. अत्र च वर्णक्रमे पृथिव्यादिपुरुषान्तं स्पर्शादाक्षराणि श्रीत्रिंशिकाशास्त्रप्रक्रियया प्रागेव दर्शितम् ।।

M.M.P.,p.68. It appears, these minor divergences crept in due to schoolmen's differences.

1. These letters could not be ascertained.
2. M.M.P., p.95.
3. These are ज्येष्ठा, अम्बिका, वामा, रौद्रा, vide
   आदौ यस्य शिरो रौद्री वक्त्रं वामा प्रकीर्तिता ।
   अम्बिका बाहुरित्युक्ता ज्येष्ठा चैवायुधे स्थिता ।।

Quoted, T.A.V., II, p.80; see, also for details M.P.(S)pp.29-30.

4. आदिवर्णः चतुःषष्टिधात्वेन ज्ञानमन्त्रमेलापशाक्तशांभवसिद्धानां वाच्यानां वाचकत्वेन अन्तः परामर्शयति । V.Bh.V.,p.69
5. नादश्च स्वप्रकाशपरमार्थ इत्यकारकलारहस्यम् । M.M.P.,p.95.
6. पंचपिण्डवाच्यता इति तस्या वर्णक्रमः । M.P.(S),p.86.

with Akāra in the view of some authors,[1] while others regard them as comprising five letters from Repha (Ra) to Bindu.[2] Whatever be the case, these letters, clinging to the Pañcapiṇḍas respectively, represent five Siddhas, and vice versa. This perforce brings us to the equation of Pañcapiṇḍa and Akāra.[3] This equation has been hailed as something very remarkable, in view of its capacity of dispelling doubts about any serious disagreement between the Trika and Krama systems.[4] It appears that the idea of Pañcapiṇḍanātha originally belonged to the Trika but was later on incorporated and further developed in the Krama. The extreme importance of 'A' is shared by another syllable, i.e., the Praṇava (OM) alone

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1. श्रीपंचपिण्डनाथस्था: अकारादयश्च वर्णा ज्ञानसिद्धादीनां क्रमाद् भवन्ति किंच ज्ञानसिद्धादय: क्रमाद अकारकलामय्य: ।

   M.M.P.,p.95. Really speaking thse four letters are nothing but the four Akārakalās, e.g., Jyeṣṭhā, etc., referred to above. The only difference between the first four Siddhas and Śāmbhavasiddhas lies in the fact that when the first four are separately represented by their denoting counterparts, the last one by their totality.

2. एवं च रेफादिबिन्द्वन्तवर्णपंचकरूपतया श्री पंचपिंडनाथोऽयम् - इत्यागमज्ञा: T.A.V.,p.222.

2. अवर्णपंचपिण्डार्णरूपयोरद्वयी गति: ।
   यतस्तस्मादुच्यतेऽलं देवीनां तद्गतं वपु: ।।

   M.P.(T). Quoted in M.M.P.,p.95 but untraceable to the published text. Jayaratha, too, dwells upon this equation at apprediable length.cf. T.A.V.,III,pp.220-223, 384, 388 and 461.

4. अनेन श्रीमहार्थत्रिकदर्शनयोरन्योन्यं नात्यन्तं भेदप्रथेति व्याख्यातम् ।

   M.M.P.,p.96.

together with all its implications and associations. It has already been noted in previous observations that the syllable OM is held on a par with Pīṭha, speciall the Oḍḍiyāna.[1]

5-(III-A). MUDRĀ, MANTRA, NIRĪHA versus DHĀMA, VARṆA, CID

Varṇa and Mantra are mutually synonymous, and it is impossible to isolate even a single instance of our experience and deportment as uncharacterised or undetermined by the same. If the true identity of Varṇa is visualized, the world of fetters turns into the realm of freedom.[2] The salient feature of Mantra is its providing the final rescue, out of the necessity of its nature as self-spontaneity of thought, to which people turn for their emancipation. Hence, the mobile and immobile world, embodied by Dhāmas or Mudrās,[3] is transformed into a spiritually charged principle when it comes to be denoted by Mantra.[4] Of all the letters the syllable 'A' is designated as the

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[1] M.M.P.,p.96, M.P.(S),p.50, Also cf.

योऽध्युष्टकलनोद्रेकस्वभावः प्रणवाभिधः ।पीठाभिधं तमेवाहं नमाम्यागमसिद्धये ।

M.P.(T), quoted, M.M.P.,p.96 but untraceable to the printed text.

[2] M.M.(T). 7.122-124.

[3] The author of M.P.(T) takes them as one and the same.

[4] एवंविधं हि यत्स्थानम् जङ्गमस्थावरात्मकम् ।
वाचकात्मस्वरूपान्तरध्यस्तं मन्त्ररूपतः ॥
आपन्नो परामर्शात् स्वरूपत्राणयोगतः । Ibid, 7.145-6.

Great Mantra, potent enough to encompass the universe of our discourse and all the five Mudrās that have their farthest stretch well within the bonds of its nature. It is, thus, credited with crumbling the entire multitude of diversity by transfusing into it a streak of awakening toward its intrinsic being.[1] Therefore, the two, Mudrā~~s~~ and Mantra, i.e., Dhāma and Varṇa, that are coterminus with significans and significand, ultimately remain in perfect harmony with Eternal Consciousness, also known as Nirīha. The apparent configuration of Vācaka and Vācya is, in fact, an affirmation and unfoldment of Reality as monistic and singular principle.[2] By force of logic we are drawn to the natural conclusion that the unity of these hitherto exclusive principles penetrates into the very constitution of all modes of existence. In this way Mudrā becomes an account or gist of our inbeing, Mantra or Varṇa becomes a vehicle of the true form of worship or true religion, and Saṁkrāma (lit., concurrence) transpires to be the consciousness.[1] This will explain, why the Krama system is invariably associated with Kathana, Pūjana and Saṁkrāma, as its characteristic features. Kathana (i.e., rendering true account of the self) accounts for the removal of doubts; Pūjana reflects the advent of perfection; and Saṁkrāma leads to the realization of transcendent harmony.[2] It is, therefore, tantamount to stating that in Vṛnda Cakra everything has been devised to serve a particular end.[3]

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[1] अवर्णात्मा महामन्त्रो विश्वावरणतत्परः ।
निजस्वरूपटंकान्तपंचमुद्रात्मकं जगत् ॥ M.P.(T).7.144.

[2] सद्रूपपरिज्ञानद्वयघट्टनसम्भवा ।
निरीहात्मा संविदेव प्रथतेऽनुपयोगिनः ॥
Ibid,156;also cf. M.P.(S),p.86. Also see

चेष्टाकायपरिस्पन्दः संविदुल्लासचोदितः ।
तेन प्रोज्झितरूपेयं निश्चेष्टा गतिरुच्यते ।
या सा निरीहवाच्येह कलनाग्रासतः स्मृता ।
सति दाभेऽपि सर्वत्र भ्राजमाना स्थिता सदा ।
C.S.(MS),folio.6.

Automatically, 'A' varna is said to have the same perssonality as Saṁvit; and its identity with Pañca-piṇḍas that stand for, speaking figuratively, five atmospheres devoid of objective tinge, is more basic than generally understood. What is peculiar about them is that they account for the prevalence of the sense of harmony even when a break

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1. मुद्रामंत्रनिरीहाणां धामवर्णचिदात्मनाम् ।
ऐकध्यमनया भंग्या प्रतिभावं व्यवस्थितम् ॥
मुद्रास्वरूपकथनं मन्त्ररूपं च पूजनम् ।
संक्रमश्च निरीहात्मा त्रयमेकतयाप्यदः । M.P.(T).7.157.158

2. कथनात्मा संप्रदायो निष्ठामत्र परां गतः ।
कथनात् संशयच्छेदः पूजनं परिपूर्णता ॥
संक्रमात् सामरस्यस्य परा निष्ठा प्रवर्तते ॥ Ibid, 61-62; for a different view, cf. V.N.S.V., pp. 17-18.

3. अतो वृन्दक्रमे सर्वमुपादेयतया स्थितम् । Ibid, 59.

(Vyutthāna)[1] in Yogin's Samādhi has taken place, because the immanent character of Thought or Awareness does not suffer a change. In consequence thereof, all the Mudrās irrespective of their appellation as Karaṅkinī etc., partake of their nature as summum genus that permeates the entire category-kingdom right from earth upto Śiva. Similarly 'A', the great syllable, stands out as the most universald sound that expresses ~~the~~ everything that figures in cosmic totality.[2] It is in pursuance of this, that the Pañcapiṇḍas are interpreted in terms of the subtle progression of the life-principle (Sūkṣma praṇa-krama).

5-(III-B). DAṆḌA-AND MUṆḌA-KRAMA

It is thus Varṇa whose script (Lipi) comes out as inhabited by the ultimate consciousness through the two particular processes or techniques known as Daṇḍa Krama and Muṇḍakrama[3]. Muṇḍana (lit., shaving) bears the imprint of Jñānaśakti, whereas Daṇḍana (lit., taking a stick) that of Kriyāśakti, seeking their expression through the sense organs and motor organs respectively.[1] These methods are said to be so effective that, if one is able to take recourse to them even for a moment, the liberation within one's life-time would not remain a distant possibility. In the first instance, sometimes such an effort, out of its curiousity for getting at the outer object under the spell of the power of action, turns extrovert and appears to be deluded and lost in the world of variety. On the other hand on some different occasion, the same human effort, or the agency of consciousness, turns back from the objective multitude under the influence of the power of knowledge and gets finally reposed in the metempirical consciousness.[2] Similarly in the previous context, 'A' emerges as the script due to its procession under Daṇḍakrama, and reverts back to its ~~pxx~~ original nature as the universal self-brooding thought (Nāda), that is responsible for expressing the world in its most universal form, under Muṇḍakrama. Thus, Muṇḍakrama

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[1] एतत्प्रभावाद् व्युत्थाने समाधियोगिनां भवेत ।
अनुकार्यानुरणनसमानप्रतिपत्तितः । M.P.(T).7.161.

[2] M.P.(T).7.162-165.

[3] पंचपिंडस्वरूपस्य सूक्ष्मप्राणक्रमात्मानः ।
अस्यैव वर्णराजस्य लिपिसंस्थानमन्यथा ।।
आश्रित्य परमा संविन्मुण्डदण्डतया स्थिता । Ibid.7.171.

Apparently there seems a scribal mistake in सूक्ष्मप्राणक्रमात्मानः in the printed text. It should have been सूक्ष्मप्राणक्रमात्मनः ।

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1. मुण्डनं ज्ञानरूपेण दण्डनं च क्रियात्मना ।
मुण्डदण्डक्रमौ तेन मतौ ज्ञानक्रियात्मकौ ।

M.P.(T).7.175.

According to Maheśvarānanda this verse belongs to some Āgama, cf. M.M.P., p.182.

2. M.M.P., p.182.

is associated with the primal Pañcavāha, i.e., Vyomeśvarī etc., and represents the extrovert tendency towards the rise of the universe, whereas Daṇḍakrama is associated with Raudreśvarī and marks the inward procession of objectivity into pure subjectivity.[1]

Thus a script bears the same relation to the alphabet as a physical frame bears to the indwelling spirit. It is, therefore, any body's guess that Mudrā serves as the physical body of Mantra or Piṇḍanātha. And, since the latter is held identical with the subtle process of Prāṇa, the former also is flooded with the activity of Prāṇa owing to the immanence of the latter in the former. In accordance with the five Piṇḍanāthas the Prāṇas, too, are deemed to be five. In sequel to this process of realising unity between Piṇḍanāthas and Prāṇas (viz., Prāṇa, apāna, samāna, udāna and vyāna), the Yogins are led to the final repose resulting in the cosmic joy characterised by the transcendence over sequence.[1]

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[1] आद्यो व्योमेश्वरीस्पन्दरूपो विश्वोदयोन्मुखः ।
अन्यो रौद्रेश्वरीस्फारमयो विश्वविलापकः ॥ M.P.(T).7.177.

There is a slight disagreement as to the outcome of the two processes between the author of the Mahānaya-prakāśa and Maheśvarānanda. While the former achieves the external emergence through Muṇḍana and internal involution through Daṇḍana, the latter advocates just the reverse of it. Hence some discrepancy, as above, is bound to creep in.

If one **recapitulates** what has been said with regard to Varṇakrama and its necessary accompaniments, the inevitable conclusion is that all the three Kramas, e.g., Dhāma, Varṇa and Cid are equally important; but, on point-scale of their comparative effectiveness they are rated as the gross, the subtle and the ultimate respectively. The notion of Piṇḍanātha enjoys unique importance as solely responsible for bridging their mutual gap and thereby bringing out their true identity.[2] Curiously enough, such is the play of consciousness that the duality between significand and significans, which accounts for the successive procession of the life-principle, is also equally responsible for helping us ascend the realm of trans-succession commensurate with the principle of consciousness-effulgence.[3]

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1. कस्यापि पिंडनाथस्य देहसंस्थानरूपिणी ।
व्याप्तिसारा स्थिता मुद्रा पंचप्राणक्रियात्मिका ॥
सूक्ष्मप्राणक्रमोल्लासपिण्डनाथानुसन्धितः ।
महाप्रभावाज्जायन्ते योगिनामक्रमोदयाः ॥ M.P.(T).7.178-9.

2. परस्थूलक्रमौ प्रायो व्याप्तिसारौ व्यवस्थितौ ।
सूक्ष्मक्रमप्रभावानामाकारो योगिनां मतः ॥
अतोऽत्र पिण्डनाथस्याप्युपयोगो व्यवस्थितः ।
धामवर्णचिदैकाग्र्यमस्याप्यनुभवस्थितम् ॥ Ibid.7-181-2.

3. वाच्यवाचकविच्छेदमयप्राणक्रमात्मना ।
क्रमोच्चाररूपेण चित्प्रकाशः प्रकाशते ॥ Ibid.7.184.

Unfortunately, this all is shrouded in a mystic diction which under the whims of time is far removed from our lay understanding and since the tradition is lost to us, the above interpretation seems to be a tentative one and requires further investigation.

5-(IV). SAṀVIT-KRAMA

Saṁvit-krama marks a transition from the mystic tenets to the epistemic and metaphysical fundamentals of Vṛndacakra. Now, these siddhas turn out as the various cognitive notions and become symbolic of the processes that are inwrought with them. And if, for a while, one were to drop out the word Siddha from each phrase, their strange appearance will look much less formidable. Thus Jñāna is simple perception or apprehension (ālocana). In a sense it is pure sensation and amounts to what is generally regarded as indeterminate perception in other systems.[1] To borrow a description from Buddhist philosophy, this sensation grasps the Svalakṣaṇa(a thing-in-itself)[2] and, hence is an

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1. तत्र ज्ञानं नाम सामान्यात्मिका प्राथमिकी प्रथा, यामालोचनेति आचक्षते ।
M.M.P.,p.96.

2. स्वलक्षणविषयम् यदालोचनाज्ञानम् तज्ज्ञानसिद्धानां ज्ञानम् ।
M.P.(S),p.102.

प्राग्विमर्श इह तन्मुखी प्रथा ज्ञानमर्थविधुता तनुस्त्व ।
C.G.C.3.58.

undifferentiated pure experience containing no reference whatsoever to special categories coined by the discursive thought. Mantra is a further step toward grasping the object. It stands for determinate perception and, for the matter of that, all the determinate cognitive activities, and contains an explicit reference to the object as surrounded by its associations.[1] It entails, therefore, an element of certitude, a determination, in all our resulting judgments. "This is so, oh no, not that it is not so, but this is so"[2]- such conscious reasoning always marks our determinate experience. The moment determinate activity comes to rest, that is, when the object stands cognized by the subject, the unity of the object with the subject becomes inevitable.[3] This phenomenon has been called Melāpa (meeting, union). Consequent upon this is the persistence of the self-imbibed object in the form of latent trace (Vāsanā) that accounts for the phenomenon of memory. This phase is designated as

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[1] मन्त्रः पदार्थोदयसंरम्भात्मा परामर्शः । M.M.P., p.96

[2] इदमित्थं अनित्थं नानित्थं किन्त्वित्थम् इति यः
परामर्शः स एव मन्त्रसिद्धानां मन्त्रः । M.P.(S), p.102
इदंगेति तव प्रथास्थिते यो विमर्श उदितोऽन्तरदातः ।
मन्त्र एव तव वृन्दचक्रगो यन्मुखी भवति तावकी क्रिया ।
C.G.C., 3.59.

[3] वेद्यवेदकसामरस्यं मेलापसिद्धानां मेलापः । M.P.(S), p.102
भोग्यभोक्तृपरिघट्टनोल्लसन्मेलप्रमदनिर्भरोदया ।
लोलिताखिलहृषीकवृत्तिका युक्तरम्ब तव विश्वमेलिनी ॥
C.G.C; 3.60.

Śākta (lit., pertaining to Śakti).[1] In other words, the cognitive trinity of Pramātṛ, Pramāṇa and Prameya loses itself in the subjective consciousness. Ultimately even the residual content of consciousness completely vanishes; and, a principle of universal and pure subjectivity (figuratively, because then it cannot be called subjectivity as such) - beckons in its full effulgence with no reference to the residual trace.[2]

In the esoteric context all the Siddhas, simultaneously and instantaneously, come to enjoy the transcendental repose by way of Jñānasiddhas, i.e., the accomplished in knowledge, attaining the summit of the divine knowledge; Mantra-Siddhas realizing the zenith of accomplishment of Mantra; Melāpasiddhas reaching out to the final extreme of the rest in subjective consciousness as a result of the union; Śāktasiddhas ascending the summit of pure individual subjectivity, through their gradual recourse to the limited bases; and Śāmbhavasiddhas touching the supreme level which Alaṁgrāsa causally unfolds itself into.[1] Thus according to some, Saṁvit-krama marks the return of the ultimate consciousness, i.e., Vāmeśvarī, as a trans-sequential principle[2] from its ephemeral ramifications.

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[1] तादृग्रूपस्य च वासनाशान्तिरूपः शाक्तः । M.M.P.,p.96.
मातृमानमेयानां विभागो यत्र चिद्धाम्नि गलति तदास्वादनरूपः शाक्तक्रमः ।
M.P.(S),p.102.

ज्ञप्तिमात्रमपनीतवासनं निर्विकल्पमधिरुह्य चित्त्विषा ।
सामरस्यकृतशाश्वतोदया त्वं हि शक्तिरधितिष्ठसीश्वरे ।। C.G.C.3.61.

[2] विलीनसर्ववासनोपलेपस्य चास्य स्वात्मसंविन्मात्रतापारिशेष्यं शाम्भव इति ।
M.M.P.,p.96; also see C.G.C.3.62,M.P.(S), pp.102-103.

5-(V). KALĀ-KRAMA

Kalā is the next point at issue. They are four, namely, Raudrī, Vāmā, Ambikā and Jyeṣṭhā and are affiliated serialwise with the first four Siddhas. The totality of these Kalās marked by their harmony is associated with Śāmbhavasiddhas.[3] Some reference has already been made to them as Akārakalās under Varṇakrama and Pañcavāha. However it would suffice to note that Raudrī functions as a stumbling block in the path of spiritual redemption; Vāmā as emitting the world of distinction populated by the categories of different and unique dispositions; Ambikā as the Godly

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1. M.P.(S),p.103.

2. संवित्क्रमस्तु श्रीवामेश्या क्रमेण प्रत्यावृत्त्या
ज्ञानं सकौलाणविमूर्मिरूपं स्वबोधविश्रान्तिविमर्शमन्त्रः ।
मेलापसिद्धाः स्वविमर्शशून्यं शाक्तं महार्थमिति शांभवं खम् ।।
इति सिद्धयोगिनीसंप्रदाययुक्त्युपदेशः ।   V.Bh.V.,p.69.

3. ज्ञानदीधितिषु रौद्री धर्ममन्त्रदीधितिषु वामतयोदितम् ।
योगदीधितिषु जृम्भतेऽम्बिका ज्येष्ठयेवमथ शक्तिदीधितिः ।
देव्यभेदितकलाचतुष्टया शम्भुदीधितिषु दीप्यते स्वरः ।।
C.G.C.3.54-55.

potency leaning towards the realization of harmony because of the sterile sense of duality at this stage, and Jyeṣṭhā as the absolutic power redeeming the fettered individuality by unveiling its essential being.[1]

5-(VI).BHĀVA-KRAMA

In point of importance Bhāva-krama comes next to Saṁvit Krama. It appears that the word Bhāva, traced to the root Bhū (to be or to become), stands for Bhavana (the process of becoming). Bhāvakrama is, therefore, directed to unveil the fundamental character of, and inner progression involved in, this process. To come to terms with the problem, the Godly resplendence is taken to be but an experience of bliss, the supernal joy, oozing from the inner freedom which is indeterminate and absolutely unruffled. The powers that enter into this domain belong to Śāmbhavasiddhas. When the selfsame principle of Absolutic freedom, that is, Ānanda Śakti experiences the slightest stir, i.e., a propensity toward self-enlargement, the

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[1] रौद्री--मोदास्य स्वात्मविकासात्मकस्य मार्गनिरोधिनी अतएव घोरा रौद्रीति ।

वामा--शिवादिधरण्यन्ताशेषविश्ववैचित्र्यरूपस्वरूपाद् भिन्नभासनात्मवमनकारिणी शक्तिः ।

अम्बा--अप्ररूढभेदा समरसाद्वैतप्रथोन्मुखी परमेश्वरशक्तिरम्बाख्या ।

ज्येष्ठा--द्वैतदावप्लु (प्लु?) ष्टस्य पशोः स्वरूपविकासामृतविन्दुसिंचिनी शक्तिरिति ।

Śaivaṣṭaka-Kośa (MS), item no. 79.

Śāktasiddhas come to bear the brunt of it. When this tendency towards actualization becomes more accute and the stir turns into a ripple, the Melāpa emerges. When the activity at self-concretion comes into prominence, Mantra comes into being. The subsequent ruffling and dashing against the shore of waters, associated with the hightide at the time of moon-rise, finds its correspondence in Jñānasiddhas. And if one puts the clock right, Jñānasiddhas symbolize the objective element, Mantrasiddhas the means of knowledge, Melāpasiddhas the empirical subject, Śāktasiddhas the pure subject, and Śāmbhavasiddhas the Paramaśiva--beaming with perfect awareness and freedom.[1]

5-(VII). PĀTA-KRAMA

Pātakrama (lit., order of descent) denotes the basic identity between Pañcavāha and the Pañcasiddhas, e.g., Śāmbhava, etc. Since the Vāmeśvarī etc., descende in the form of Śāmbhavasiddhas etc., the very process is termed as the Descent (Pāta). The whole approach of Pāta is marked by a unity of purpose, that is, to unearth the basic and indwelling affinity between Vṛndacakra and

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[1] M.M.P., pp.96-97.

Pañcavāha.[1] The process of seeking unity is not exclusively confined to Vṛnda Cakra. This may extend upto the Godly functionalism and Pañcavāha. The Agamas bear ample testimony to it.[2]

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1. अथ शाम्भव्यादीनां वामेश्यादितादात्म्यद्योतक: शाम्भवसिद्धासु वामेश्या: पात इत्यादिक्रमेण पंचवाहवृन्दचक्रयोरैकात्म्यानुसंधानं पात इति पातप्रकार:।

   M.M.P.,p.97. According to Maheśvarānanda the equation would take the following form :-

   Vāmeśvarī -Śāmbhavasiddhas, Khecarī -Śāktasiddhas, Dikcarī - Melāpasiddhas, Gocarī - Māntrasiddhas, Bhūcarī - Jñānasiddhas.
   But according to Śivopādhyāya Pañcavāha would come in the order of Vāmeśī, Khecarī, Saṁhāriṇī and Raudrī with no change in the order of Siddhas (vide.V.Bh.V.p.68).The C.G.C.places them in the order, e.g., Vāme., Khe.,Bhū., Dik. and Go.. as is evident from the verse quoted below:

   शंभुधाम्नि पतिताम्बरेश्वरि शाक्तधामनि ततोऽनु खेचरि ।
   भूचरी त्वमनुयोगधाम्न्यतो दिक्चरी तदनु मंत्रधामनि ।।
   पंचमो झटिति पातक: क्रमादियुषी स्फुरसि रौद्रवैभवात ।
   ज्ञानधाम्नि निखिलेशि गोचरी न क्रमस्तव निराश्रये पदे ।।
   ज्ञानत: प्रभृति पंचमं शिवे यत्त्वमत्र परिचिन्नमस्तनु: ।
   पंचवाहमयशक्तिगर्भिणी भासते प्रथनकेतघस्मरी ।।

   C.G.C.3.70.

   According to Śitikaṇṭha, who approves the order adopted by Śivopādhyāya, each specific equation constitutes a specific type of Pāta. There are, thus, five types of Pātakrama, if taken analytically.Vide.M.P.(S).,p.77.

2. स्वं सृष्ट्यादिक्रमेऽपि पातोऽनुसंधेय: ।
   यथोक्तं क्रमसिद्धौ ... । यथा श्रीक्रमसद्भावे ।

   M.M.P.,p.97.

The basic difference that also explains the reason for dealing with Pātakrama independently of Pañcavāha lies in the inner structures of the two. It is not that they belie their intrinsic identity, but that they highlight the two differing approaches. The Pañcavāhakrama as an approach owes its being to, and is intelligible with reference to the inner fabric of worship, whereas Pātakrama is typically internal in character, has no reference to the worship, and is surcharged with and activated by the movement or maneouvres of the absolutic dynamism in a mysterious way.[1] Here lies the real significance of Pātakrama.

5.(VII-A). AN INCONGRUITY RECONCILED

Some modern scholars have pointed out a little discrepancy which is not easily noticed because of the sweeping identification of Vrndacakra with Pañcavāha. These Siddhas (in ascending order) under Bhāvakrama, as already noted, stand for five primary epistemic-cum-metaphysical categories, namely, the object, the cognitive relation or means, the limited subject, the pure subject and the universal Mind (Parā Saṁvid) respectively. And Pañcavāha is represented to be made up of the object, the external senses, the internal senses, the individual subject and the universal subject (Cit). The precise discrepancy seems to creep in at this point. Because among Siddhas, under Bhāvakrama, the distinction between internal and external senses is ignored and the subject is represented to be of three types instead of two, which should not have been the case in view of the close identity with the five Vāhas. However, no answer could be suggested to this seeming incongruity at that time.[1]

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[1] पूर्वं पूजनप्रतिष्ठितः पंचवाहक्रमो वितत्य चर्चितः, पातक्रमस्तु आन्तरः पूजनवर्जितः शक्तिचारसंचाररूपो रहस्यभूत इदानीं प्रतिपाद्यते ।

M.P.(S),p.75,Cf.pp.76-77 for further details.

The point deserves a careful attention of one interested in Tantric studies. First of all one should remember that the issue has been raised with reference to its treatment in the Mahārathamañjarī. Secondly, the first of the three varieties admitted of the subject (i.e., the limited subject) and symbolized by Melāpasiddhas, is nothing but of the nature of Antaḥkaraṇa (inner senses). In fact, the two types of subjectivity, e.g., the limited and universal, were quite enough so as to account for the metaphysical and physical orders; but, a further subdivision of limited subject into pure and finite, both different from the Universal, leads one to understand that the finite subject (under this subdivision) stands out as the subject or the subjective consciousness defined by the Antaḥkaraṇa,[1] particularly by the Ego (Ahaṁkāra, supermost of the internal senses). The various equations concerning Śākta and Śāmbhava Siddhas, within the confines of Vṛndacakra, go to indicate their main difference as lying in their character as individuality and universality respectively. It contains enough suggestion to the effect that Śāktasiddhas, though Śuddha Pramātṛs (pure subjects), are individuals as yet and have not attained the universal magnitude. In a sense, they are bound by the subtle bondage (i.e., Āṇava), otherwise it would be well-nigh difficult to designate them as "subjects". Hence descending only by a point, the Melāpas which are represented as limited subjects are obliged to entertain a compulsory reference to Antaḥkaraṇa. It is therefore not of much consequence, if they are regarded as Antaḥkaraṇa as such under Pañcavāha owing to a slight transference in meaning. In the context of Siddhas, they are represented as limited pramātṛs(as distinct from the pure individuals) in stead of Antaḥkaraṇa, only to bring out the emphasis on their role as subjects. It is in this context that the equation between Dikcarī with Melāpa would be found very suggestive.

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[1] Abhi., p.529.

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[1] It is perhaps also the implication of the Universal subject being called as the Universal Mind.

are of the nature of sensory activity, internal and external both. In each phase it is twelve-fold and, therefore, accounts for a total of twentyfour aspects in all to be subsumed under the category of Mantrasiddhas. The cognitive and motor organs, ten in all, together with Manas and Ahaṁkāra[1] account for a total of twelve. They act in two ways. While extrovert, they are occupied with the grasp of external objectivity; and while introvert, they recline on subjective consciousness turning away from objectivity[2].

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[1] Dr. Pandey includes Ahaṁkāra in twelve. Here the word द्वादश in the sentence, viz., सर्वानुस्यूतमहंकारमुपादाय द्वादश उपलक्ष्यते ।

(M.M.P., p.97) is taken to stand for the twelve senses, a phrase which Krama authors frequently use to denote the inclusion of Buddhi and Manas among senses. Ahaṁkāra as an all-pervading principle for its being the inevitable subjective frame of reference is ipso facto there. Hence even including Ahaṁkāra these senses are said to account for twelve only, because as an enlivening factor it does not merit a separate mention. However, the above treatment follows Dr. Pandey (cf. Abhi.p.529).

[2] तेषां च कदाचिदात्मस्वरूपादवरुह्य विषयावगाहनवैचित्र्यादन्यदा विषयेभ्यः प्रत्यावृत्य स्वात्मविश्रान्तिमात्रव्यावृतत्वाच्च प्रकारद्वयोपपत्त्या द्वैविध्यमस्ति । तन्निबन्धनश्च तद्वासनारूपाणामासां चतुर्विंशतितत्त्वोल्लासः ।

M.M.P., p.97.

5-(VIII). ANIKETA-KRAMA

Finally one comes to another important approach, i.e., Aniketakrama, to Vṛndacakra. The Aniketa (lit., houseless, vagrant, having no fixed abode) is, but, Bhāvakrama in its inverted order with relation to Jñānasiddhas etc. Once the determinacy that defines objects etc.,[1] is shed off, what remains in the knowledge of Jñānasiddhas etc., is its nature as pure awareness. Aniketakrama, having been described in terms of inversion of Bhāvakrama, implies that while there is progression in the latter from Śāmbhavasiddhas to Jñānasiddhas, there is regression in the former from Jñānasiddhas to the Śāmbhavasiddhas. This, of course, bears upon the processes involved as well.

Under Jñānasiddhas sixteen evolutes[2] including eleven senses and five gross elements are subsumed. Jñānasiddhas, therefore, represent technically "Meyasaṃskāracakra" (cycle of the residual traces of the objects) which is responsible for the objective enjoyment.[3] Mantrasiddhas

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1. अनिकेतो नाम ज्ञानसिद्धादीनां भावक्रमप्रातिलोम्यात् तत्तत्प्रमेयत्वादि-विकल्पविदाभिव्युदासेन परमप्रतिष्ठाभूमिप्राप्तिपारिशेष्यपरामर्श इत्यष्टधा विभागः ।
M.M.P., p.97.

2. Vikāras, that have been expounded by Sāṃkhya and dealt with required modifications by M.M.P22-25.

3. M.P.(T),7.105.

These represent the phenomenon of Māna-Saṁskāra-Cakra (cycle of the residual traces of the means of knowledge) which is marked by its essential character as Kāla or succession. The introvert and extrovert manoeuvres consist in its determinate procession and indeterminate recession.[1] Melāpakasiddhas are identified with the subject. The essential nature of the subject is that it gets the object revealed through the means of knowledge. Therefore, in course of subjective activity, the function of the means of knowledge gains upperhand. Because of this the twelve senses are subsumed under Melāpasiddhas. Melāpasiddhas, therefore, stand for the immersion of the determinate thought-construction into the indeterminate Thought; and, thereby lead to the alleviation of the element of sequence (Kālagrāsa), so inextricably woven into the very texture of the empirical thought.[2] Hence what subsists is neither the gross objectivity nor the empirical thought-construction, but a state of Śakti which, though related with subtle undifferentiated objectivity and internal psychic apparatus, is not externally manifest and ~~which~~ even aims at dragging these out forcibly.[3] 4 Śakti is necessarily of the nature of Vāsanā (latent impressions). Śakti, as a matter of fact, is eightfold owing to its association with Puryaṣṭaka (i.e., Lihga, Śarīra, Savedya Suṣupta, orelse unconscious mind in Freudian psychoanalysis). This lends an eightfold character to Śaktasiddhas, too. Śāmbhavasiddhas are the integral and undifferentiated aspects of the Absolute which is free from any inclination and reference whatsoever even to the universal objectivity. Esoterically they are designated as Ambā, Jyeṣṭhā, Vāmā, and Raudrī and number four.

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[1] M.P.(T).7.108-9.

[2] Ibid. 7.111.

[3] Ibid. 7.112-3.

The surviving element of the subtle succession present unmanifestly in the Śaktasiddhas, now stands pierced through. And, no scope for the volitional impulse of subjectivity is left to further the cause of subtle succession. Thus this symbolizes a state of perfect ubiquity and complete loss of extrovert proclivity with total disregard for its form howsoever minute it be.[1]

Towards the end of Vṛnda Cakra, the aspirant is called upon to adore and venerate the traditional line of the spiritual preceptors.[2] Because it is they whose favour has been instrumental to the realization of the true nature

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1. M.P.(T).7.114-115.

2. अतो वृन्दक्रमस्यान्ते पूज्यते गुरुसन्ततिः ।
आत्मरूपपरिज्ञाने परानुग्रहकारिणी ॥

M.P.(T).,8.3.

of the self. This worship consists in realizing the indeterminate quintessence of Reality through recourse to the cycles, such as Sṛṣṭi etc. To say that Pañcavāha is a Pūjanakrama means that it makes one unite with the principle of harmony and immediacy by sublimating the very core of worship. Thus the traditional line of teachers, for instance, Khagendra etc., the lords of ages (Yuganāthas), is viewed essentially as one with the five-flows.[1] In this way, Vyomeśvarī emerges as Khagendra, Khecarī as Kūrmanātha, Saṁhārabhakṣiṇī as Meṣanātha and Raudraraudreśvarī as Macchanda, the last one being a historical name. The preceptorial traditions vary with different authors, and an occasion to discuss them in the historical portion has been utilized. The question, why the worship of presiding divinities and teachers is so vehemently advocated, is perhaps best answered by the fact that Pīṭha, which gives the over-all context, being insentient is devoid of inherent spontaneity. Whereas, the deities or teachers presiding over the Pīṭha ever bubble with a radiance typical of their having realized their essential nature of self-spontaneity of the thought.[2]

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[1] इति संदीपतस्तत्त्वं पंचवाहक्रमस्य यत् ।
तन्निर्विकल्पतारूपसृष्ट्यात्मा पूजनोदयः ॥
युगनाथप्रसादेन सर्वदास्य स्थितिर्यतः ।
अतस्तदात्मकत्वेन स्थित्यात्मा पूजनक्रमः ॥ M.P.(T).8.11-12.-

[2] अयमेव पीठस्य तत्प्रतिष्ठाप्याया देवतायाश्च भेदः-- यदन्योन्यमाधाराधेयभावे पि प्रथमस्य स्वतः स्फुरत्ताराहित्यम् अन्यस्याश्च स्वतः स्फुरत्स्वभावतया नित्यमौज्ज्वल्योत्कर्ष इति ।

M.M.P., p.98, also cf. M.P.(T).8.18.

6. CONCLUDING REMARKS: SUB-STRUCTURE OF VṚNDA CAKRA

Now, the attention may be drawn to certain observations made by the author of the Mahānayaprakāśa, with regard to basic theme of Vṛndacakra. He devotes about seventy verses (from 7.24 to 7.94) exploring and looking into what he himself terms as "the substructure of Vṛndakrama" (Vṛndakramasya Saṁsthānam). Here he discusses the underlying theme that bears upon all the aspects of Vṛndacakra, and also, how the same is deduced from Mūrticakra which it succeeds; in other words, what is the nexus between the two. For him both form one composite question and not two separate ones. In this connection he also dwells on the Krama conception of salvation which is, in fact, the presupposition of entire philosophic activity, which here has been subjected to scrutiny under Śāktopāya.

His treatment of the problem anticipates the transcendental argument of Kant. He holds that the externality cannot be disproved, since the same figures in our experience. The phenomena of rise, persistence and disappearance with reference to the objective content of our experience are not alien, nor opposed, to our experience. The true appreciation of this aspect of our experiential existence led the philosophic genius of the system to conceive of the various cycles, true to their respective names, that could reveal the inner, basic and fundamental unity and harmony of their underlying principle. The phenomena of appearance, substenance etc., are projected in succession on the analogy of the buckets that are attached to a waterwheel in order to fetch water from the well (आरघट्टघटीयन्त्रन्याय ,7.16). In this process while some of the buckets filled with water go up, some are emptied of their contents, while others go down quite empty. This brings out the successive character of these phenomena. But these cycles are a sort of superstructure based on the fundamental continuity. This fact becomes absolutely clear, when we mark out the I-experience stringed through all our experiences. When determinacy is cast off, the I-experience still subsists as giving us a state of pure indeterminacy. Therefore, one proceeds from the empirical towards the metempirical. The composition of Vrndacakra is strictly motivated by this urge[1]. An unflinching concentration on self-discovery through the thick of the logically constructed multitude, so indispensably interknitted with our experience, calls for a thorough withdrawal of these apparent modes of becoming. Thus the discovery of the self synchronizes with that of the structure of the universe. The employment of the technique of Haṭhapāka is most salutory in this behalf. This superstructure designated as universe is the

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[1] चतुष्षाष्टिमरीचीनां संस्थानम् हृदयंगमम् ।
प्रत्यक्षा(नुभ)वात् सर्वं स्वात्मा भवति योगिनाम् ॥

M.P.(T).7.63.

the net result of self-contraction on withering of which the truth dawns. Ahaṁkāra, in Mūrticakra, that serves as subjective frame of reference is the empirical counterpart of the trans-empirical self-centric essence (Paramāhaṁkāra). The Ahaṁkāra, in fact, constitutes the inbeing of the empirical subject.[1] The entire activity of the senses and the procession of outcoming psychoses contain the latent objective traces. The element of determinacy is a necessary consequence of the objective reference. Now, when the self-contraction is discerned in its true perspective, the earstwhile carriers of the objectivity, on its being revealed in its true form, turn out to be the vehicles of the pure subjectivity. This is what is generally meant by the act of withdrawal or involution. The sixtyfour aspects of Vṛndacakra represent, by their very nature, the various experiences (Pratītayaḥ) which entertain an unmistakable reference to the latent impressions of the objectivity, and to the subjective consciousness that retains them. These sixtyfour forms or phases of experience build up a ladder ascending which one reaches their terminus.[2] It is from this point of view that the number of sixty-five aspects is accounted for by the five phases (i.e.,creation etc.) of each of the twelve senses along with the that of the thirteenth Ego. Just as these senses invariably fall back upon Ego as their frame of subjective reference, and culminate their; similarly, in the wider context, the ultimate terminal point spoken of as The Rest, furnishes the absolutely subjective foundation of all these stages. The sixtyfour stages, though symbolizing the extrovert activity of the psychic apparatus in catching hold of every object, also reveal the basic identity of that object introvertly.[1] Thus each perception is an act of introspection and Vṛnda Cakra gives a systematic expression to it by consolidating all the approaches -epistemic, logical, mystic and spiritual, for getting at the quintessense of the entire content of our experience.[2]

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[1] मूर्तिचक्रे ह्यहंकारः प्रमात्रात्मा य उत्थितः ॥
स्वात्मसंकोचसंहारपूर्वं स हठपाक्तः ।
भावसंस्काररूपस्य रश्मिवृन्दस्य सर्वतः ॥ M.P.(T).7.42-3.

[2] पूर्वं या ज्ञेयसंस्कारभिन्नरूपाः प्रतीतयः ।
सोपानक्रमरूपेण चतुष्षष्टिर्निरूपिताः ॥
Ibid, 7.102.

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1. उदयादिमयोल्लासद्वादशात्ममरीचयः ।
तन्मयोल्लासपरमाहङ्कारानुगमूर्तयः ॥
प्रतिभावं प्रवर्तन्ते हठग्रसनलम्पटाः ।
भावानुभवभूमौ हि स्तिमितिव्यन्तरात्मनि ॥
सर्वेन्द्रियमरीचीनां चक्रं युगपदुल्लसेत् ।
M.P.(T)7.72-74.

2. ततो विश्वस्य संस्थानमामूलात् प्रतिपादितम् । Ibid.7.94.
चक्रसंस्थानमेतस्य निजचक्रक्रमान्तरे ।
निर्विभज्य स्वकं रूपं हठपाकक्रियात्मकम् ॥
Ibid.7.55.

CHAPTER SIX

DYNAMIC ABSOLUTISM AS COGNITIVE TRINITY

(An esoteric-cum-epistemic analysis of the three aspects of the cognitive process, namely, Pramāṇa, Prameya and Pramātā symbolised by Netra-tritaya comprising Prakāśa, Ānanda and Mūrti Cakras. A study into the additional significance of Pañcavāha.)

(729-744)

[Context: A corollary to Pañcavāha (729) - The precise serial order of the Cakras: Two points of view (733) - Prakāśa Cakra (734) - Ānanda Cakra (737) - Mūrti Cakra (739) - Bearings of these cycles on the system(743).]

1. CONTEXT : A COROLLARY TO PAÑCAVĀHA

Maheśvarānanda, along with a host of other authors, in his erudite discussion on Pañcavāha has made every effort to drive home the fact that the dimensions of Pañcavāha outreach those of any other concept in the system. Right across mystic jargon and esoteric fanfare one always finds a true idealistic system of philosophy bustling in the Krama system. It is this aspect which the present enquiry is concerned with.

The concept of Pañcavāha, despite the doctrinal differences in the system, is the most comprehensive one accounting for the entire panorama we survey and feel one with. Now, as a sequel to his rating of Pañcavāha, Vṛndacakra and Pīṭhaniketana as the transcendent, the subtle and the gross, he introduces a triad of cycles, namely Prakāśa (Effulgence), Ānanda (Bliss) and Mūrti (Subjecthood) representing the cognitive instrument, the object and the subject respectively. He suggests that these are meant for getting at the true significance of the triplicity of Pañcavāha etc.[1], which furnish the moulds where one's own mortal frame is enjoined to be spiritually harnessed in the form of a Pīṭha at different levels.

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[1] इत्थं स्वदेहमेव पीठनिकेतनतया स्थूलं वृन्दचक्रात्मना सूक्ष्मं पंचवाहस्वभावतया परं च पीठतया पर्यालोच्य, तस्य च त्रैविध्यस्य प्रमातृप्रमाणप्रमेयलक्षणमूर्ति-प्रकाशानन्दचक्रैः परामृश्य ..... । M.M.P.,p.98.

And, as such, they are prescriptive in the sense that they offer a threefold mode for adoring the quinary (Pañcadhā) flow of the Godly consciousness.[1] The triplicity of the mode consists in taking them as symbols of the subjective, the objective and the relational consciousness. Thus the entire character of the three cycles comes to be epistemic in essence. They have a special kinship with the gross form of worship which is inwrought in Pīṭhaniketana, for the simple reason that they build on epistemic processes which demand a reference to the role played by our organism.[2] So, in a prefatory note to the treatment of Śrī-cakra, i.e., Pīṭha, it is said that the domain of the initial stage of self-identification with Pīṭha ranges from Pīṭhaniketana to the ocular triad (Netra-tritaya), i.e., the three cycles, at issue.[3] From it ensues the most cardinal conclusion that

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1. अथैवं पंचधावस्तः परमेश्वरस्य प्रमातृप्रमाणप्रमेयतया त्रैविध्येनोपास्तिप्रकारं सूचयन् .... ।

M.M.P.,p.90.

2. एवं स्थूलं देहं पीठतयोपास्यम् उपपाद्य .... । Ibid.,p.92.

3. अथ श्रीचक्रं क्रमेण उन्मुद्रयिष्यन्नादौ पीठनिकेतनादि नेत्रत्रितयान्तं विभागद्वारा पर्यालोचयति । Ibid.,p.93.

मानमेयमितिनेत्रलक्षणाः सोममूर्यदहनास्त्रिधामगाः ।

C.G.C.,2.37.

these, that is, Prakāśa cakra etc., and Pañcavāha are mutually convertible notions.[1] The krama scholar is never tired of repeating this fact, whenever he gets an opportunity to do so.[2] The concordance or agreement between the two is achieved by drawing many a parallel between particular vahas and these cycles. For instance, Maheśvarānanda identifies Khecarī with Mūrti, because both of them symbolize the subject; represents Prakāśa (i.e., the embodiment of cognitive relation) as an outcome of collation or conjunction between Dikcarī and Gocarī, because the latter two signify inner and outer senses; and, equates Ānanda with Bhūcarī owing to their commensurability with the object. Hence in the occult terminology of the system they are baptized as Fire (Vahni), Sun (Arka) and Moon (Soma) respectively.[3] But differs the *Cid-gagana-candrikā*. For it, Mūrti ~~coincides~~ coincides with Dikcarī.[4] Bhūcarī, of course, bears the palm of Ānanda Cakra.[5] The text is silent on the corresponding concept of Prakāśa; but by implication, it stands coeval

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1. एतानि च मूर्तिं प्रकाशानन्दचक्राणि वामेश्वर्यादिशक्तिपंचकात्मकान्येव ।

M.M.P.,p.91.

2.(a) स्वप्रकाशात्मकानन्दमूर्तिवृन्दक्रमात्मकः ।
चक्रपंचकविष्फारो व्योमेश्यादिमयः स्थितः ॥
M.P.(T).3.126.

(b) मंगले त्वमसि वाक्चतुष्टये परा स्फुरति मूर्तिमण्डपे ।
सा प्रकाशसुखवृन्दचक्रगा नादविन्दुलिपिमूर्तिरिज्यसे ॥
C.G.C.2.52.

3. M.M.P.,pp.91-92.

4. मूर्तिचक्रमधिरुह्य दिक्चरी त्वं परा विशसि वाचमद्वया । C.G.C.3.38.

5. आनन्दचक्रविभवासि भूचरी । Ibid.,3.36.

with Khecarī, though nothing can be said positively in the absence of any explicitly pronounded position.[1]

The author of the Mahānaya-Prakāśa agrees with Maheśvarānanda in identifying Bhucarī with Ānanda,[2] but disagrees with him in equating Khecari with Prakasa.[3] In this respect he leans more towards the Cidgagana-Candrikā's. In his view Mūrti has its counterpart in Saṁhāra-bhakṣiṇī[4], the exact parallel of which is difficult to find in Maheśvarānanda. Inspite of their scholastic approaches regarding the exact correspondence between Pañcavāha and cycles such as Mūrti etc., they budge not an inch from the basic canon that Pañcavāha is antecedent to all the three cycles under reference. It is through them that the innate harmony of Pañcavāha tends towards the external emergence.[1]

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[1] As pointed out earlier the order of Pañcavāha differs from author to author. Hence the exact definitions offered by each of them are not necessarily the same. Their precise bearing on the present equations, while considered from that point of view, have not been worked out and are left for future investigation.

[2] चिच्छक्तिभूतायामिच्छात्मन्युदितो भुवि ।
चरन्त्या एव विष्फारो भूमय्या: षोडशात्मक: ॥ M.P.(T).5.12.

[3] अन्त: स्पन्दप्रधानत्वात् एवे निरावरणात्मनि ।
चरन्त्या एव विष्फार: खेचर्यां द्वादशात्मना ॥ Ibid.4.11.

[4] प्रत्यावृत्त्या वितन्वत्या: संहारस्यापि भक्षणम् ।

देव्या: संहारभक्षिण्या: स्फार एष सुसंगत: ॥

Ibid.6.28.

2. THE PRECISE SERIAL ORDER OF THE CAKRAS: TWO POINTS OF VIEW

As usual, one does not find unanimity even with regard to the precise order of these cakras. In other words, what should be the logical order in which these may be arranged? There are two views on this count. One view, taking it as an instance of epistemic symbolism, holds the order of Mūrti, Prakāśa and Ānanda ~~and Ananda~~ to be the only rational order, because, the demands of the process of knowing can adequately be met only by assigning to the subject, the relation and the object their proper places.[2] The other school, on the contrary, views the entire symbolism as an embodiment of cosmic process, hence the order of creation, sustenance and withdrawal takes precedence over the previous one.[3] Thus, the only rational arrangement is one that

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1. पंचवाहे प्रथमे वामेशीचक्रे सर्वे वर्णाश्चिद्धामक्रमा अविभागेन मयूराण्डरसवत् पिण्डिताः स्थिताः ततः प्रकाशानन्दमूर्तिक्रमेण किंचिद्भज्य उन्मीलिताः ॥
M.P.(S), p.80

2. एतानि च मूर्तिप्रकाशानन्दचक्राणि ...... । M.M.P., p.91.

3. अवतारानन्तरं च स्थितिराप्यायः, अवतीर्णा हि स्थितिमाननन्तरं कार्यकृद्भवति, क्रिया हि तृतीयकक्ष्यानिर्दिष्टा संहाररूपा बहिर्व्याप्त्या मूर्तिचक्रगता स्वयं पर्यवस्यति, इति -- सृष्टिरूपं प्रथमतः प्रकाशचक्रमेव भवितुमर्हति । M.P.(S), pp.83-84.

arrays Prakāśa, Ānanda, and Mūrti in a serial. Maheśvarānanda favours the former viewpoint while Śitikaṇṭha takes lead in pledging allegiance to the latter one, joined by the authors of the Mahānaya-Prakāśa and Cidgagana-Candrikā[1]. But he does not play much upon these differences, instead, he pacifies them with his trite explanation that they owe themselves to the divergent traditional dogmas.[2]

In fact, both the arrangements seem logical, because these two viewpoints reflect two altogether diverse approaches to the problem of reality. One is epistemic, the other is modal or functional. It will now be in the fitness of things to take up these one by one. Let us begin with Prakāśa-Cakra in keeping with the majority opinion.

3. PRAKĀŚA-CAKRA

The right eye of Śiva and, for that reason, of an individual is the emblem of the Prakāśa Cakra. It is designated as Prakāśa because of its object-revaling character and is treated on a par with the means of knowledge.[3] The twelve crests or powers are said to constitute

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1. M.P.(S),pp.83-84.
2. इत्थं पूजाक्रमेण पारम्पर्येण अनुसन्धानाः सर्वे मुखसंप्रदायाः यथा
व्यवस्थाप्यमानास्तथा तथा प्रतिष्ठां लभन्ते । Ibid,p.84.
3. तत्र दक्षिणनेत्रं प्रकाशचक्रम् । प्रकाश्यते नेनेति प्रमेयजातमिति
व्युत्पत्या प्रमाणम् । M.M.P.,p.91.
प्रकाशमात्रप्राधान्याद् अन्वर्थं नामतः स्थितम् । M.M.(T).5.6.

the cakra. These powers include five sensory and five motor organs plus mind (manas) and intellect as their common loci.[1] Though the ego as the subjective frame of reference is indispensable for any perceptual or cognitive activity, it is not enumerated as such owing to its conspicuity by permeating everything in question.[2] The Prakāśa Cakra represents the Jñāna aspect of the Ultimate according to some,[3] and the consort of Jñāna and Kriyā, according to others.[4] The twelve-fold means of knowledge is identical with the twelve-fold rise of the principle of succession known as Kāla to an eye of ignorance. But, to an eye of wisdom, when the objects stand revealed in their real form, the Kālakrama recedes into nullity.[5] The revelation of an object distinguishes it from the unrevealed mass. It is why, at the time of revelation the object is thoughtto be created anew.[6] Owing to the close affinity of functions Prakāśa,

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1. M.P.(T).4.2-4; M.M.P.,p.91.
2. प्रमाणसृष्टिसंरम्भलम्पटासु मरीचिषु ।
   बहिर्मुखास्वहंकारो निलीनोऽत्र व्यस्थितः ॥ M.P.(T).4.10.
3. M.M.P.,p.92.
4. स्वप्रकाशकरान्तस्थस्फुटज्ञानक्रियात्मकः ॥
   प्रमाणात्मा द्वादशधा ततोऽपि प्रतिपादितः । M.P.(T).7-5;also see 4.13.
5. अत्र दत्तावधानानां देशकालक्रियात्मनः ।
   कालक्रमस्य सहसा ग्रासो भवति योगिनाम् ॥ Ibid.4.14.
6. प्रकाशवृत्तिर्नूतना सृष्टिरुच्यते । M.P.(S).,p.78.

that is, Pramāṇa, is dubbed as sun (Ravi) which revels and exults in Prakāśa Cakra. Since the moon depends upon the Sun for its being, she is also said to be characterised by spiritual ecstacy - the character of cause is lent to the effect. The analogy goes further to explain how the moon comes to be possessed of the sixteen aspects. The answer lies in the emulation of the moon having sixteen crests by Ānanda Cakra. We are now face to face with Ānanda-cakra. It is also identical with the state of sustenance belonging to the universal agency.[1] Now a pertinent question arises. How in an open rebellion to the traditional equations of creation with the moon, and sustenance with the sun the order has been reversed here. In reply, it is pointed out, this reversion does not militate against the traditional account which follows the order of emergence, i.e., Udayakrama, whereas this reversion takes its roots in the order of withdrawal, i.e., Vilāpana Krama. And once again a trite explanation banking upon the differences of opinion among the schoolmen[2] is put forward. Similarly, on the authority of scriptures, the Sun is said to illumine even Fire with its light and hence is called Mūrti, the emblem of Fire that burns and, therefore, stands for the phenomenon of withdrawal of the two.[1]

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[1] एष्वेव प्रकाशानन्दमूर्तिचक्रेण सृष्टिस्थितिसंहारव्याप्तयः इत्थं सूचिता ।

M.P.(S)p,81.

[2] उदयक्रमे अयं वृत्तान्तः, विलापनक्रमेण चान्यदपि दृश्यते ।
इति संप्रदायभेदेन व्याख्यानविशेषः स्थाने स्थाने दृश्यते ।।

Ibid.

4. ĀNANDA-CAKRA

Ānanda Cakra is symbolized by the left eye. The Ānanda consists in all round manifestation of the objectivity which is invariably accompanied by 'this'-experience. This emergence is integral to the dynamism of the Self-absolute. It has sixteen powers which in fact coincide with the sixteen evolutes (Vikāra) expounded by Sāṁkhya and adopted by this system in their cosmogony.[2] These evolutes (here emergents) comprise mind (manas), five motor organs, five sensory organs and five elements like ether etc. The last, as a matter of necessity, implies all the five Tanmātras, e.g., Sound, Touch, etc., which are causal tattvas in contrast to the non-causal elements (Bhūtas). As felt-content they are stuff or matter; as causal, they are the subtle counterpart of and antecedent to the Bhūtas; and as affectively undifferentiated they are taken to be

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1. M.P.(S).,p.81.
2. तत्र कलाः षोडश । वस्तुवृत्या तु ताः षोडशविकारस्वभावाः ।

M.M.P.,p.91.

pure joy.[1] Manas, by an extension of meaning, presupposes the enlargement of scope and thus stands for the triad of mind, ego and intellect.[2] Maheśvarānanda suggests that this extension of meaning is a direct consequence of the Purānic[3] influence. All these fall back upon the Godly spontaneity whose perfection consists in accomplishing the impossible. The making possible of the impossible, seemingly a paradox, on the part of the absolutic freedom, results in self-objectification without affecting the essential nature of the self as awareness, absolutely untouched by pollution or defilement whatsoever.[4] The sense of perfection, a feeling of unrestricted capacity, necessarily leads to pure joy which tells on the very character of Ānanda Cakra. Moreover, since the entire formal existence is wound up here, this epilogue of existence is marked by a process of regression popularly designated as the phenomenon of withdrawal. The anxiety for enjoying, i.e., sensing, the objective world on the part of our psychic and sensory apparatus recedes into the shade because an affective homogeneity, nay, harmony permeates inner feeling and mental world[1]. This cakra reminds us of the Ṣoḍaśāra Cakra already dealt with. The special point about this Cakra is that it is most non-controversial of all the three Cakras and enjoys a sort of unanimity in its equation with Bhūcarī.

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[1] तन्मात्राभूतरूपं च संविदास्यानतामयम् ।
पंचात्मकं यद्विषय(स्व) रूपमनुभूयते ।।
तत्र संविन्मरीचीनां बुद्धिकर्मेन्द्रियात्मनाम् ।
विषयाभोगनिज्ञांविनिर्विकल्पप्रतिष्ठते ।। M.P.(T).5.3-4

[2] मनसा च बुद्ध्यहंकारद्वयक्रोडीकारः । M.M.P.,p.91.

[3] Ibid.

[4] ततोऽपि- दुर्घटैश्वर्यपारिपूर्ण्यचमत्कृतेः ।
आनन्दाख्यः षोडशधा प्रमेयात्मा निरूपितः ।। M.P.(T).7.6.

5. MŪRTI CAKRA

The next item of the present enquiry is Mūrti Cakra which claims a special place in the metaphysic of the system. Through Prakāśa Cakra the desire to consume the object is controlled; and, through Ānanda Cakra the way is paved for the homecoming of the subject, since the entire objective paraphernalia comes to rest herein. As has been observed on both the previous occasions, the Ego(ahaṁkāra) always remained conspicuous by its absence and laid its unseen hands on everything. But now, since through a process of retrogression the entire externality, whether in the form of objects or cognitive instruments, stands withdrawn; the only residue happens to be the Ego which naturally becomes tangible (Mūrta) and lets its presence be felt and not inferred.[1] The Ego or for that reason the empirical subject is the point of final retreat to which the object, i.e., the produce of volition and action, and the means of knowledge, i.e., the progeny of Kāla or the principle of activity, return. Volition and action both collaborate with each other by mutually lending a helping hand. Action leads to the rise of will and the latter accentuates the pace of the former. Thus in the absence of one, other itself stands negated. By virtue of their being relative concepts they turn to be purely imaginary ones and proceed, in fact, from the subjective essence which is free from either. In course of the involution both of them lose (lit., are swallowed) in the subjective consciousness which is another name for the Absolute consciousness.[2] Thus the self-same principle of Egoity credited with divining

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[1] अत्रविश्वस्वरूपस्य सर्वाकारं समापनात् ।
चर्वणात्मा संहारो नान्तरीयतयोदितः ।।
सामरस्यक्रियोद्रेकान्निष्पन्नेऽन्तर्जगद्भरे ।
विषयाभोग औत्सुक्यं मरीचीनां निवर्तते ।। M.P.(T).5.10.11.

The author here slightly deviates from the knwon stand in identifying Ānanda with Saṁhāra instead of Sthiti.

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1. प्रत्यावृत्या स्वस्वरूपमेलनाभासतत्परः ।
   प्रमातृरूपोऽहङ्कारो मूर्तत्वेन समुत्थितः ॥ M.P.(T),p.6.8.9.
2. अतः परस्परापेक्षौ कालकामौ न तात्त्विकौ ।
   अकालकलिताद् रूपादकामाच्च समुत्थितौ ॥ Íbid.6.17.

The myth of Śiva reducing Cupid to ashes is symbolic of absorbing and nullifying the empirical Kāla and Kāma, vide M.P(T). 6.18.

the Kāla and Kāma (empirical action and will) is also accredited with withdrawing the same. The tangibility of egoity earns for it the name of Mūrti Cakra.[1] The word Mūrti conventionally stands for a form or a configuration of parts (ākṛti, आकृतिरवयवसंस्थानविशेषः). Hence the prime objective of Mūrti Cakra is to strike at the sense of duality caused by name and form (Nāma and Saṁsthāna)[2]. Thus the whole show of our universe does not extend beyond nominal or formal existence. The only happy thing about it is that all our formal existence culminates in the subject which, as a presupposition of cognitive process, is beyond any shadow of doubt and hence is a priori. The Nāma and Rūpa of the philosophical terminology have been replaced by the esoteric phraseology of Dhāma and Varṇa.[3]

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1. अहंकारस्य मूर्तत्वप्राधान्यान्मूर्तिसंज्ञितम् ।
चक्रं सप्तदशमचक्रमेलापसुन्दरम् ॥ M.P.(T).6.20.

2. नामसंस्थानयोर्भेदं प्रति चक्रं प्रवर्तते ।
इत्थं विश्वस्य संस्थानं प्रमात्रन्तं निरूपितम् ॥ Ibid.6.21,24.

3. यतो नामरूपमयं विश्वं, विश्वान्तःपाती पदार्थसार्थो नामरूपमय एव, नामरूपे धामवर्णौ पर्यायतामुपगच्छतः, ... संविदालम्बनत्वेन विश्वं सत्तां प्रतिलभते, विश्वान्तःपाती पदार्थवर्गः सर्वथा संविदालम्बनः सन् सुस्थितो भवति । इति धामवर्णसंवित्क्रमान्तःपातिनः सर्वे भावा, इति सिद्धम् ।

M.P.(S),p.80.

The genesis of the word is traced to swooning (Mūrchana) having a dual connotation. It may mean either infatuation or elevation. Both are responsible for helping it acquire the name of Mūrti.[1] The Mūrtitva comes into being when out of the two, e.g., internal I-ness and external thisness, one comes into prominence and the other recedes to subservience. In this way, when the element of subjectivity assumes prominence, the element of objectivity is featured as infatuated in the sense that it plays the second fiddle and vice-versa. Hence Mūrti is identical with the Godly self-spontaneity which is entrusted with performing the self-assigned job of subliming the subjective consciousness into the transcendental consciousness as well as reducing the pure consciousness to the level of insentient pieces of stone etc.

Mūrti-cakra as an eye, is assigned to the forehead. It is the Third Eye. Identical as it is with fire, it has ten crests (Kalās) and seven flames (Śikhās) owing to its two-fold division into internal and external types.[2] In fact, these powers, that admit of typical epistemic explanations,[1] suggest that they constitute a variety of modes through which subjective consciousness outlets itself with the aid of psycho-physical cognitive apparatus in the form of inner-organ (antaḥkaraṇa) and external senses. These powers are instrumental in relegating the subjective consciousness to a fettered existence associating the former to the objective affections and, at the same time, unfold the transcendental dimensions of the unfettered subjective existence by initiating the process of intrinsic self-enlargement and self-exaltation. Due to its accomplishing both the functions the Mūrticakra is reckoned as a hallmark of the system's metaphysics.

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[1] मूर्छनान्मोहरूपाद समुच्छ्रयरूपाद्वा मूर्तित्वम् । M.M.P., p.90.

[2] यथाहु, धूमार्चिरुष्मा ज्वलिनी ज्वालिनी विस्फुलिंगिनी ।
सुश्री: सुरूपा कपिला हव्यकव्यवहे कला: ॥
हिरण्या कनका रक्ता कृष्णा चैव तु सुप्रभा ।
बहुरूपातिरिक्ता च सप्त जिह्वा हविर्भुज: ॥ M.M.P., p.90.

The first ten represent ten kalās while the last seven the seven Śikhās. Śitikaṇṭha, however, has a different account:
प्रभा मूर्ति: प्रकाशा च मरीचिस्तापनी तथा । कराला लेलिहाना च ... ।
इति शिखासप्तकेन व्याप्तवक्त्रगतसप्तशिखाभिर्युक्तं बाह्नाडीदशकं च ।

M.P.(S), p.79.

6. BEARINGS OF THESE CYCLES ON THE SYSTEM

As has already been noticed, these three cycles are an interplay of the quinary flow of the supreme consciousness. These cycles also constitute what in the religio-historical context of the system goes by the name of

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[1] ताश्च पर्यालोच्यमाना चैतन्यं प्राधान्यमभिमानः कर्तृत्वमध्यवसायो वचनमादानं गमनमुत्सर्जनमानन्दवत्त्वं ज्ञानं संकल्पनं श्रवणं स्पर्शनं दर्शनमास्वादनमाघ्राणनं चेति प्रमातृस्फुरणप्रकारा एव भवन्ति ।

M.M.P., p.91.

Divyaugha.[1] In the same way, the presentation of reality into triadic divisions of Śiva, Śakti and Nara or Śiva, Vidyā and Svarūpa, is signified by Prakāśa, Ānanda and Mūrti Cakras respectively.[2] Similarly Maheśvarānanda gives a long list of subsidiary equations[3] which are not being considered for fear of irrelevance.

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[1] M.P.(S),p.80

[2] Ibid,p.81.

[3] M.M.P.,p.92.

CHAPTER SEVEN

DYNAMIC ABSOLUTISM AS SPEECH

(An approach to the study of the Krama philosophy of Mantra and language with reference to the rise of the determinate idea and cosmic emanation. An analysis of the two schemes of speech as well as their rationale.)

(745-788)

[Context (745) - Vāk vis-a-vis Mantra (745) - Logic and the Śaiva Philosophy of language (747) - Logos in western philosophy (749) - Rationality and logicality of the Śaiva approach(751) - Comparative implications of such an approach: Mantra versus Vimarśa (752) - Mantra and its subsidiary aspects (755) - Vāk qua Vimarśa (757) - The advent of determinacy (760) - Cosmic event: A deduction from Reality vis-á-vis Ṣadadhva (762) - The stages of Vāk: The fivefold classification of Maheśvarānanda (767) - The rationale of fivefold scheme (771) - The general Krama view: Fourfold classification (773) - Kṣemarāja's differences from Maheśvarānanda (779) - Conclusion: a few problems suggested for further study (786).]

1. CONTEXT

In the context of "Dynamic Absolutism", it was proposed that the critical elucidation of the equation between pentadic Absolutic functionalism and five aspects of the Supreme Speech be taken up later. Now, it appears to be the ripe occasion for addressing a fiew lines to such an issue. The equation assumes additional importance in view of the Krama system's being coextensive with the Śāktopāya which is essentially mental in character and psychological in technique. It should, now, be understandable why the āgamic idea of Mantravīrya has made deep inroads into the system as one of its basic tenets.[1] The Mantravīrya or virility of a sacred syllable coincides with what is called the 'rise of the cycle of Awareness' (संविच्चक्रोदय)[2]. A few aspects of the problem, at issue, have already been taken note of in the context of Śāktopāya and Vṛndacakra, and the remaining relevant aspects would form the subject-matter of the forthcoming paragraphs.

2. VĀK VIS-À-VIS MANTRA

The discovery of self-identity with the ultimate reality, that is, the experience of perfect I-ness, is what gives a tangible definition to Mantravīrya. Varadarāja, in the second chapter (Unmeṣa) of his Vārtika on the Śiva-Sūtra , which is exclusively devoted to Śāktopāya, gives a lucid expression to it.[1] "Man" of "Mantra" comes from the first syllable of Manana or thinking and "tra" from Trāṇa or immunity from the bondage of the phenomenal world. By the combination of 'man' and 'tra' that is called Mantra[2] which calls forth the discovery of true self, and which runs parallel to the fundamental character of knowing (Vidyā or Vedana). It is this knowing of pure-self that defines, figuratively of course, the physical dimensions of the Absolute. Consequently, the Absolute is termed as the 'Mass of speech' (Śabdarāśi)[3]. The accivitity of Mantra constitutes the Absolutic being. Manana as instrumental to Trāṇa is purely a psychological process, 'reflection' or 'musing' being its nearest English counterpart. Thus the highest 'reflection' means the realization of one's quintessence

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[1] संविच्चक्रोदयो मन्त्रवीर्यं जप्यादि वास्तवम् ।
निषोधविधितुल्यत्वं शाक्तोपायेऽत्र चर्च्यते ॥ T.A.1.290.

[2] T.A.V.,III,p.229.

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1. महाह्रदानुसन्धानान्मन्त्रवीर्यानुभवः । S.S.1.22.
महाह्रद इति प्रोक्ता शक्तिर्भगवती परा ।
अनुसन्धानमित्युक्तं तत्तादात्म्यविमर्शनम् ॥
मंत्रवीर्यमिति प्रोक्तं पूर्णाहन्ताविमर्शनम् । S.S.V.(V),1.110-11

2. पूर्णाहन्तानुसंध्यात्मस्फूर्जन्मननधर्मता । Ibid.,2.6.
संसारदायकृत्त्राणधर्मता च निरुध्यते ॥

3. विद्याशरीरसत्ता मन्त्ररहस्यम् । S.S.,2.3.
विद्येति परमाद्वैतसंवेदनरूपिणी ।
शरीर यस्य भगवान् शब्दराशिः स उच्यते ॥ S.S.V.(V),2.11.

lying underneath the frame-work of one's phenomenal existence, and hence, is reckoned as 'citta' as well.[1]

It is, therefore, in the fitness of things to assert that Mantra is a process of mental ideation which co-exists and co-extends with mind. The famous 'Īkṣṇa' of Indian metaphysics marks out an attempt to convey the same, i.e., the mental ideation, the infinite vision - not of the physical eye, but of the infinite and transcendental mind. Hence the 'I-experience' is not an experience of 'vacuum' but of a 'plenum' instinct with the highest and purest conceivable form of self-existence and self-transcendence.

3. LOGIC AND THE ŚAIVA PHILOSOPHY OF LANGUAGE (IN THE CONTEXT OF INDIAN PHILOSOPHY)

Tt may be noted in passing that Indian philosophy in general did not distinguish between logic and psychology (of knowledge) except occasionally. Throughout, logic, being only applicative, was secondary; and, hence formal logic, as an independent branch of study, never touched its bloom.

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[1] चित्तं मन्त्रः ।
चेत्यतेऽनेन परमं स्वात्मतत्त्वं विमृश्यते । (S.S.V.(V),2.4.

The Citta here is, indeed, to be distinguished from one which is said to represent the empirical content of Reality after its supreme evolvent principle, i.e., Cit, has undergone contraction. cf. M.M.P., p.25.

Some instant analogues to formal logic may, however, be traced in the treatment of pure speech or Parā Vāk by Bhartṛhari and his schoolmen, Mīmāṁsakas and Āgamic schools like Kashmir Śaivism in particular. But it does not imply that these were comparable in any way with the Aristotelian type of formal logic. Navya-Nyāya did study the language afresh and brought out a coherent and comprehensive linguistic discipline drawing on their own metaphysics. But it suffered from a complete aversion to all transcendental thought.

In sequal, it would be better to quote an observation by Dr.Kalidas Bhattacharya who bases his conclusions, as is evident from the footnotes, on the Śaiva monism. This immensely fitting observation reads: "It will not be far wrong to say that what the aprioristic thinkers in the West call "thought" is what these Indians would call pure language. Pure language, according to these Indian philosophers, is autonomous and universal. It is pure in the sense that gross sounds which clothe the spoken language, and the images which accompany it in the mind when it is spoken, are not merely accidental; according to many of these thinkers- and they have argued out their case - these sounds and images (and, according to some, even concrete things of the world) are self-concretions of pure language. Words have either semantic or syntactical import. That the word W means the fact F in the world is indeed a matter of convention, but that a word means 'some' fact is certain'a priori'. This meaning is only 'a priori' anticipation of facts, which facts, therefore, are not so far independent of pure words; and these meanings may also be classified 'a priori'. And the same is true with regard to words that stand for syntactical relations. Particular words conventionally stand for particular factual relations, but there are also 'a priori' ~~xx~~ anticipation of relations, which relations are therefore, 'a priori'.[1] This semantic and syntactical study of pure language corresponds some-what with the traditional Western logic of terms and judgement. But, first, this was never an independent study, being always in the interest of (ethics and[2]) metaphysics, and, second, no logic of the formal syllogism was ever developed. The entire study of pure language suggests the old Western doctrine of Logos, and, to some extent, Kant's theory of the 'a priori'; and if thought and pure language are taken as identical, it may be said that this particular Indian line of thinking suggests the entire rationalistic tradition in classical Western philosophy."[3]

3-A. LOGOS IN WESTERN PHILOSOPHY

It would, therefore, be perhaps, relevant to refer, for a while, to the concept of Logos. Though the word Logos conveys a variety of meanings in Western philosophy, in its most important sense it refers to a cosmic reason which gives order and intelligibility to the world. Heracleitus was first to affirm the reality of a logos analogous to the reason in man that regulates all physical processes and is the source of all human law. The conception is developed more fully by the Stoics who conceived the world as living unity, perfect in the adaptation of its parts to one another and to the whole, and animated by an immanent and purposive reason. As the creative source of this cosmic unity and perfection the world-reason is called the seminal reason (that would easily compare with the notions of Bījamantra, Parābīja or Piṇḍanātha) and is conceived as containing within itself a multitude of seminal reasons, or intelligible and purposive forms operating in the world. As regulating all things, the Logos is identified with Fate; as directing all things toward the good, with Providence; and as the ordered course of events, with Nature. In Philo of Alexandria, in whom Hebrew modes of thought mingle with Greek concepts, the Logos becomes the immaterial instrument, and even at times the personal agency, through which the creative activity of the transcendent God is exerted upon the world.[1]

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[1] Dr.Bhattacharya is obviously drawing his conclusions from the logical structure of the four stages of Vāk(speech) e.g.,Parā,Paśyanti, Madhyamā, Vaikharī (viz.,gross,intermediate, pure and ultimate respectively).

[2] The reference is to Mīmāṁsakas.

[3] P.L.L.,p.227.

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[1] The present study is based on Runes' The Dictionary of Philosophy, pp.183-84.

3-B. RATIONALITY AND LOGICALITY OF THE ŚAIVA APPROACH

The Śaivas, however, arrived at their philosophy of pure speech or language from another point of view as well. They belonged to the group of those philosophers who understood essences as monistically subjective-objective. But, unlike others, they neither ignored the antagonism between subject and object nor struggled to disprove it. Instead, they, like Rāmānuja, tried to show that there is no opposition. Rāmānuja overcame the antimomy by his thesis of self-illumination which, by virtue of its existence stands revealed to its own locus. The locus, in question, of cognition is the self.

The Śaiva claim is more rational. The way in which the Śaivas analyzed knowledge revealed a new phase, a self-transcending aspect, of consciousness. The Kashmir Śaivism emerges as an intelligible attempt to understand transcendental demands as monistically subjective-objective. The analysis, in the words of Dr.Bhattacharya, is as follows: "There is no knowledge that is not of some form of speech (vāk), the gross or subtle,[1] and speech is the only (cognitive) situation where we are aware of the subjective proper. In speech, again, we are aware equally of that which is spoken of, that which is meant; and this meaning is apprehended as a function of speech itself, as its intention, not as something which was already known, for every knowledge is speech. Speech, now, has various stages of purity - through various stages it dissociates itself from its accompaniments, viz., sounds, images, etc - and at each higher stage it reveals itself as the essence of the lower. Yet, at every stage, including the highest one, its self-transcendence, the meaning, the intention, continues. The subtlest speech, undoubtedly the subjective par excellence, has, therefore, the inevitable self-transcendence which is objectivity at the subtlest".[1]

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[1] The corresponding Western doctrine is, that all knowledge is judgment. The merit of Saiva theory is that speech is simpler and more comprehensive concept than judgment (thought).

4. COMPARATIVE IMPLICATIONS OF SUCH AN APPROACH: MANTRA VERSUS VIMARŚA

One should like to study the implications of such an approach which is suggested by the texts themselves. Without diving into the depths of the key concept of Vimarśa, that acts as the sole determinant of the objectivity, certain related issues merit special consideration. Abhinava in his Bṛhatī-Vimarśinī makes no pretence that what Vāk or Speech is in metaphysics, Mantra is in scriptures.[1] Mantra is really another term for Vimarśa(i.e., reflection, self-activity of thought). Vimarśa, needless to assert, serves as the bed-rock of the entire cosmic activity, whether sentient or insentient. Because it is Vimarśa that lends a meaning and a purpose, an order and a movement, to our world of convention. As the final animating and defining principle the same is spoken of as the foundation of everything, or to be more exact, the Heart of existence. The heart is but of the nature of the supreme Mantra which is essentially one with Vimarśa that, too, is synonymous with the Transcendental Speech (Parā Vāk). This view has been echoed in almost all the branches of Kashmir Śavia monism.[3] Despite fundamental differences in the two systems, Bhartṛhari finds not even one instance, nor a single judgment, which

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[1] P.L.L., p.240.
Dr. Bhattacharya has presented the Śaiva view in its correct and complete perspective. He would not be quoted above but for the Scientific thoroughness of his analysis.

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1. I.P.V.V.,II,p.206.
2. सर्वस्य हि मन्त्र एव हृदयम् , मन्त्रश्च विमर्शात्मा, विमर्शश्च परावाक्छक्तिमयः।

   Bhas.(V),I,p.264.

3. तदाक्रम्य बलं मन्त्राः सर्वज्ञबलशालिनः ।
   प्रवर्तन्तेऽधिकाराय करणानीव देहिनः ॥ Sp.K.27.
   तस्माच्छब्दार्थचिन्तासु न सावस्था न या शिवः। Ibid.29.
   cp. तव च काचन न स्तुतिरम्बिके सकलशब्दमयी किल ते तनुः ।
   निखिलमूर्तिषु मे भवदन्वयो मनसिजासु बहिर्प्रसरासु ॥

Śiva-Śaktya-Vinābhāva-Stotra, Abhinavagupta, verse 1,
Quoted under Abhinava's Gitārthasaṁgraha 15.19.

does not derive its essence from Speech.[1] Abhinava goes to the length of labelling the Buddhists and Sāṁkhyas as fellow travellers, for they hold that the validity of cognition depends upon the determinate mental reaction (adhyavasāya) whose essential nature consists of speech.[2]

The same Abhinava, who develops a comprehensive metaphysics of speech in his Pratyabhijñā works, becomes a more ardent champion of Vimarśa as standing for Mantra in his Kramakeli.[3] In so doing he steps into the shoes of Bhūtirāja[4]. The fact that Vāk, as identical with the Absolute efficacy or the self-movement of thought, became a hall-mark of the Krama system is further evidenced by Abhinava's identifying the Supreme Speech with Kālasaṁkarṣiṇī, the divinity par excellence, in his Paryanta-Pañcāśikā.[1] This is what has been termed as all encompassing, metempirical Great Sound (mahānāda) and Amantra-mantra by Niṣkriyānandanātha in his Chummā Saṁpradāya.[2]

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[1] न सोऽस्तिप्रत्ययो लोके यः शब्दानुगमादृते ।
अनुविद्धमिवज्ञानं सर्वं शब्देन गम्यते ॥
वाग्रूपता चेदुत्क्रामेदवबोधस्य शाश्वती ।
न प्रकाशः प्रकाशेत सा हि प्रत्यवमर्शिनी ॥ Vak.1.125-6.Also

cf. परा या वाक्-समनन्तरोक्ता चितिरन्या, तस्या या शक्तिस्तन्मयम्,
विशेषस्पन्दरूपमित्यर्थः । एवं च ग्राहकवर्गगतस्य विशेषस्पन्दरूपस्य
प्रत्यवमर्शस्य मन्त्रत्वसाधनेनापरिमितप्रमातृगतस्य सामान्यस्पन्दात्मकस्य प्रत्यवमर्शस्य
महामन्त्रत्वमयत्नसिद्धमेवेति भावः । Bhās.I,p.266.

[2] बौद्धसांख्यादिभिरपि अध्यवसायविश्रान्तिरेव प्रकाशस्य अंगीकृता इति
विमर्शशरीर एव प्रकाशो युक्तः । I.P.V.V.,II,p.207
बौद्धैरपि अध्यवसायापेक्षं प्रकाशस्य प्रामाण्यं वदद्भिः उपगतप्राय एव अयम् अर्थः,
अभिलापात्मकत्वात् अध्यवसायस्य । Bhās.(V),I,p.266.

[3] श्रीक्रमकेलौ च सेयमेवंविधा भगवती संविद्देव्येव मन्त्रः ।
Quoted,M.M.P.,p.127.

[4] भट्टश्रीभूतिराजेनाप्युक्तं - सर्वक्रोडीकारेण स्थितत्वाद् देव्येव मंत्रः ।
Quoted, ibid.

5. MANTRA AND ITS SUBSIDIARY ASPECTS

No one should suspect even for a moment that the syntactical arrangements of letters or syllables are the real Mantras. The primary import of Mantra lies in the integral dynamism of the self-absolute. It is only by implication or superimposition that the syllabic arrangements also pass under the name Mantra.[3] By a slight enlargement of meaning and extension of context, be it noted, what is esoterically styled as Japa is actually nothing different from Mantra.[4]

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1. अन्तर्निलीनानन्तार्थस्वात्मामर्शैश्चितिः परा ।
स्कवारवहाद् येयं मन्त्री वाक् शुद्धकर्तृता ॥
त्रिवहींत्रिपथं त्रिस्थं कालं या कर्षति स्वतः ॥
बहिश्चान्तश्चात्मनीति श्रीपराकालकर्षिणी । P.P., 41-42.

2. अध्वार्यमहानादो ह्याहतरवोज्झितः ।
व्यापी सर्वगतो मन्त्रोऽमन्त्रः निरुत्तरः ॥ C.S.(MS), folio.10.

3. स्वात्मसंवित्रूपस्यैव मन्त्रशब्दार्थत्वं मुख्यम् ।
अक्षरसन्निवेशस्य पुनरुपचारेणोच्यते ॥ M.M.P., p.127.

4. अकृत्रिमैतद्हृदयारूढो यत्किंचिदाचरेत् ।
प्राण्याद्वा मृशते वापि स सर्वोऽस्य जपो मतः ॥ T.A., 4.194.

The only distinction being that while Mantra as a cosmic experience envelops and accounts for the inmost and outmost stretch of our linguistic behaviour, Japa remains intrinsically a reflection on the nature of that Mantra.[1] The two, in last resort, turn to be identical. This explains the why behind Vasugupta's parapharasing Japa as Kathā[2], and emphasizes the basic belief of the system that the constant musing over one's true self helps one realise the essential dynamism so intrinsic to one's inbeing as consciousness. The present Krama thesis, being applicative and all-inclusive, can be extended to all similar concepts such as Homa, Mudrā, Dhyāna and so on and so forth.[3] The reason for alluding here to this aspect of Mantra, is that Krama system attaches utmost importance to the process and method of Japa, so much so that it has been included among the fundamental canons of the system.[4] The various ancillary methods, referred to above, are supplementary to Mantra and are designed to pave the way of self-attainment for the aspirants coming from different strata of spiritual awakening.

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[1] M.M.P., p.128.

[2] S.S.3.27; for traditional etymology, see S.S.V.(V).3.115-

जनिपालनधर्मत्वाज्जप इत्यभिधीयते

Japa is so said because, not only it breeds the universe but also maintains it by furnishing an internal fulcrum for the same.

[3] T.A., 4.195, 200, 201-2, 204-206.

[4] न केवलमनेन वीर्येण मन्त्रा एव वीर्यवन्तो, यावत्तदितरदपि -- अनेन च मन्त्रवीर्यानन्त्येण अनुजोदेशोद्दिष्ट वास्तवं जपाद्युपक्रान्तम् ।

T.A.V., III, p.226-227.

6. VĀK QUA VIMARŚA

It is by the way. Now, coming back to the original issue one finds that Vimarśa or Pratyavamarśa, with which Vāk or, for that reason, Mantra is identified[1], is of two types, e.g., Citirūpa (one with the consciousness) and Vikalparūpa (one with the thought-construction)[2]. The first variety of Vimarśa is characterised by the inner speech,[3] its internality consists in its being of the nature of the ultimate speech as well as trans-vibrational being, ... as a result, of self-movement of the internal life-principle.[4] In other words, self-awareness, if it is awarmness at all must reflect upon itself. This would necessarily amount to manifesting the self to the self. It is not a tautology, but a recognition of the fact that in the final analysis experience and expression are not two things. It is why the pure awareness is not something blank or void, instead, it is awareness of 'I' giving us a synthetic expression in the form of "self-consciousness". 'I' is nothing but the pure, undefiled self-existence, self-immanence and self-transcendence which as a content of experience must be realized in that experience. The vehicle of such a realization must also share that transcendence. It is why it is deemed to be internal. It is a continuum of self-existence and a plenum of self-experience; and hence, the entire linguistic paraphernalia including our alphabet, that provides a phenomenal vehicle for our conventional usage and expression, stems from it. Such a contention embodies absolute truth and needs no elucidation; because all the ~~express~~ experiences, pertaining to objective, must refer back to the indwelling self-awareness as their sine qua non, if they are to be understood. Any apprehension regarding its falling into the pit of soliptism is unfounded, since the absolute self-transcendence necessarily presupposes its cosmic immanence also. It is, therefore, called ultimate or transcendent, because it is perfect. It is Vāk, because through the self-movement of thought, it expresses the total cosmic being. It is always self-manifest, because it is a continuum and, at the same time, a plenum.[1] The second variety[2] of Vimarśa, i.e., thought-construction or Vikalpa, grows out of, as the very term implies, the necessity of the thought's nature as self-spontaneity. This coincides with and accounts for the emergence of the linguistic convention which is the very life of all our thought-processes that ought to be determinate, if we go by the verdict of empirical experience. It is quite natural, therefore, to see the emergents, e.g., Paśyantī etc., of the Plenary Speech as necessarily coming within the ambit of determinacy - the determinant of a logical construction.

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[1] चितिःप्रत्यवमर्शात्मा परावाक् स्वरसोदिता ।

I.P.K.1.5.12.

[2] स्वात्मप्रत्यवमर्शः स्वेति सिद्धं सत्तायाः चितिरूपप्रत्यवमर्शत्वम् ।
अस्या एव विकल्परूपप्रत्यवमर्शत्वनिवारणाय ......

Bhās.,I,p.259.

[3] आन्तरत्वे तु पराभावेन स्थितम् । Ibid.

[4] आन्तरप्राणस्पन्दनजनितसूक्ष्मशब्दाकर्णनाच्च श्रोत्रादिसाकल्यं संभावयमानः
तमेव शब्दम् । Bhās.(V),I,p.378.

cf. Bhāskarī on it:
बहिः शब्दाभावेऽपि पिहितकर्णैः प्राणजनितमान्तरं सततमुच्चरन्तमनाहताख्यं
शब्दम् ।

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[1] प्रत्यवमर्शश्च आन्तराभिलापात्मकशब्दनस्वभावः, तच्च शब्दनं संकेतनिरपेक्षमेव अविच्छिन्नचमत्कारात्मकम् अन्तर्मुखशिरोनिर्देशप्रख्यम् अकारादिमायीयसांकेतिकशब्दजीवितभूतनीलमिदं चैत्रोऽहमित्यादि प्रत्यवमर्शान्तरभित्तिभूतत्वात्, पूर्णत्वात्परा, वक्ति विश्वमभिलपति प्रत्यवमर्शेन इति च वाक्, अतएव सा स्वरसेन चिद्रूपतया स्वात्मविश्रान्तिवपुषा उदिता सदानस्तमिता नित्या अहमित्येव ।

Bhās.(V),I,pp.253-54.

[2] Vāk is said to be two-fold according as it relates to the primary object (Mukhya Artha) viz., the Pure Light of Cit or the Absolute Unity free from all kinds of limitation, or to the Contingent Object, viz., the Universe (Viśva) which is manifold and is limited by various conditions such as Universal, Quality, Action, Name etc., etc. The first is called Pratyavamarśa or Vimarśa proper and the second Vikalpa. Sometimes only the word Vimarśa or Pratyamarśa is used loosely to convey both the meanings. Vide, Rāmakaṇṭha's Vivṛti on Sp.K., p.141; also see, "The Doctrine of Pratibhā in Indian Philosophy", Gopinath Kaviraj, ABORI, Vol.5, 1924, p.114.

7. THE ADVENT OF DETERMINACY

A question arises. The I-experience is called pure, indeterminate, immediate, meaning thereby that there is no determinacy in the I-experience. But how is it that 'I', while forming the content of I-experience, does not induce determinacy in the being of that experience? And moreover, where does this determinacy come from in the later emergence if the speech par excellence is totally immune from the same? The system would answer the anamoly by saying that not only 'I' but, for that matter, the object as such, too, is essentially of the nature of transcendent speech, because it is intrinsically identical with freedom, self-dynamism of thought.[1] Therefore, it holds that all words are capable of expressing all meanings. But, it is only in the worldly transaction that on the occasion of acquiring a convention, a particular word is unified with a particular meaning.[2] At the first moment, for instance, the child apprehends the object determinately - either subjectively as 'I', or objectively as 'this'. By the continuous superposition of 'white' - or 'black' and 'bull' etc, the 'I' or 'this' comes to be reckoned as 'black bull' or so. This clearly evinces how even the indeterminate experience contains an element of determinacy. It is corroborated, further, by the fact that even the indeterminate cognition really ends in definite consciousness, e.g., "I see".[1]

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[1] अत्र तु दर्शने विषयस्यापि विमर्शमयत्वात् अभिलापमयत्वमेव वस्तुत: ।
Bhās.(V),I,p.289.

[2] सकलेन च शव्दग्रामेण शव्दनं हि सहन्ते वस्तूनि, तत्र च नियतशव्दयोजनं क्रियते ।
Ibid.

Coming to the I-experience, one does not doubt its indeterminacy. Although "Aham" characterizes the Awareness pure and simple and, hence, lends an inner expression to the supreme experience, it is not determinate. Similarly it is figuratively defined as the principle "expressing" the indeterminate matrix in its totality, and yet it keeps free from determinacy. For that matter, the entire recognitive experience (This is that) which is in the nature of inner language is also not determinate. Because determining is a result of logical construction which consists in mutual exclusion and contradistinction. The process of exclusion necessarily involves multiplicity. But this is possible only in the phenomenal realm. In the case of 'I' or 'self', no break can be envisaged owing to its plenary and continuous character. The integral unity of the self, therefore, remains unaffected leaving no room for determinacy. Thus,

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[1] तस्मात् अस्ति साक्षात्कारे प्रत्यवमर्शः । ... इह साक्षात्कारो वस्तुतः पश्यामि इत्येवंभूतविकल्पनव्यापारपर्यन्त एव ।

Bhās.(V),I,p.290.

Reality itself being the 'I'-experience does not involve surrender of its intrinsic character as pure indeterminacy and pure immediacy.[1] Such a stand not only vindicates the theory of recognition as constituting the chief goal of all our pursuits; but, also explains the immiscibility and immaculacy of the Vikalpa, i.e., "All this is me" reached at through a constant process of gradual emaciation of determinacy in accordance with the strictures laid down under Śāktopāya.

8. COSMIC EVENT: A DEDUCTION FROM REALITY VIS-Á-VIS SADADHVA

It may be pointed out how the whole cosmic event including its experiental aspect is deduced from the ultimate reality. The world process which evolves out of the Absolute dynamism, and for that matter, the Ultimate Speech, runs into two parallel lines of form and matter - of word and meaning, of knower and known. Curiously enough, there is a surprising affinity of views in this regard among not only the Śaiva and Śākta systems of Kashmir, but also other agamic schools including Bhartṛhari's system, Pañcarātra and Śaiva Siddhānta etc.[2] These two lines, as has been already noted elsewhere, are further subdivided into two sets of three each. Varṇa (letter), Mantra[1] (spiritually surcharged syllable), and Pada (word) constitute the first line of the word or the denoter; and, Tattva, Bhuvana and Kalā build up the second line of the meaning or the denoted. Technically, all the six go by the name of Adhvans (channel or path).[2] The cosmic process itself is styled as Adhvan, since it serves as an outlet for the Cosmic agency[3] or Supreme Life-principle.[4] In fact, the Adhvan has a double function. On the one hand, it accounts for descent of the Absolute into the world-order, and, on the other, it carves out the way leading to realization of the Absolute as one's inmost being.[5] The three members of each of the two lines

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[1] अहंप्रत्यवमर्शो यः प्रकाशात्मापि वाग्वपुः ।
नासौ विकल्पः स ह्युक्तो द्वयापेक्षी विनिश्चयः ॥ I.P.K., 1.6.1.

[2] For details vide वैष्णवेषु तदितरेषु चागमेषु षडध्वविमर्शः, Braj Vallabha Dwivedi, S.S.,17,1-2, pp.179-200; also see "Garland of letters",pp.250-257. Elements of Hindu Iconography, T.A.Gopinath Rao, Vol.II,Pt.II,pp.392-397.

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1. This Mantra is different from Mantra as Speech. Speech is the primary category while the Mantra, in question, is secondary one.

2. तत्र वाचकवाच्यात्मस्पन्दयोरेकशः प्रभोः ।
स्थूलसूक्ष्मपराभासक्रमयोः षड्विधाध्वता ॥ P.P.,7.

3. अध्वा क्रमेण यातव्ये पदे संप्राप्ति कारणम् । T.A.,6.30.
स्वपरामर्शोपायभूतत्वाद् वर्णकलादीनामध्वशब्दव्यपदेशः । M.M.P.,p.73.

4. अध्वा समस्त एवायं षड्विधोऽप्यतिविस्तृतः ।
यो वक्ष्यते स एकत्र प्राणे तावत् प्रतिष्ठतः ॥ Ibid,6.5.

5. भुवनाध्वादिरूपेण चिन्तयेत् क्रमशोऽखिलम् ।
स्थूलसूक्ष्मपरस्थित्या यावदन्ते मनोलयः ॥
अस्य विश्वस्य सर्वस्य पर्यन्तेषु समन्ततः ।
अध्वप्रक्रियया तत्वं शैवं ध्यात्वा महोदयः ॥ V.Bh.,p.56-57.

Also see V.Bh.V. on it.

are again designated as the gross, the subtle, and the transcendent respectively, on account of their respective emphasis on the dualistic, the dualistic -monistic, and the monistic undertones of the cosmic event. These two lines emerging from one common source also signify the Śaiva attempt of taking the essential nature of the world process as monistically subjective-objective. And, hence, the world-line, at its apex, is transcendentally subjective, whereas the meaning-line is equally transencendentally objective at its zenith.[1] These two lines are once again depicted as the invariable consequence of the Vimarśa and Prakāśa aspects of the absolute, driving home the fact that self-transcendence is the very definition of self-existence. What one calls subjective is nothing but Vimarśa, the self-movement of Thought, and what one terms as objective is nothing but the self-concretion of thought that is identical with Prakāśa.[2] The Śaiva account of these two media of cosmic process as Time (Kāla) and Space (Deśa) flowing respectively from the Transcendental Becoming (Kriyā) and Absolute Being (Mūrti)

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1. मेयांशगामी स्थूलसूक्ष्मपररूपत्वात् त्रिविधो भुवनतत्त्वकलात्माध्वभेदः,
मातृविश्रान्त्या तथैव त्रिविधः । तत्र प्रमाणतायां पदाध्वा, प्रमाणस्यैव
दाभवरंगशाम्यत्तायां मन्त्राध्वा, तत्प्रशमे पूर्णप्रमातृतायां वर्णाध्वा ।
- T.A.V., IV, p.111-112.

2. यस्य विमर्शस्य कणाः पदमन्त्रार्णात्मकस्त्रिधा शब्दः ।
पुरतत्त्वकलात्मार्थो धर्मिणा इत्थं प्रकाशस्य । Virūpākṣa-Pañcāśika; Maheśvarānanda follows the above text, vide M.M. 27; also see,

याहमित्युदितवाक् पुरा च या यः प्रकाशलुलितात्मविग्रहः ।
यो मिथः समुदिताविहोन्मुखौ तौ षडध्वपितरौ श्रये शिवौ ॥
C.G.C.1.6.

is particularly divined to highlight this fact.[1] This is to be noted, and Woodroffe makes it a point to suggest,[2] that the three members of the word-line namely Pada, Mantra and Varna are bound by one-way mutual expectancy, that is to say, Pada depends on Mantra, and Mantra on Varṇa.[3] But the same does not apply to the members of the meaning-line. They are mutually independent. One may even go to the extent of suggesting that the three stages marked out by Varṇa, Mantra and Pada bear the imprints of Paśyantī, Madhyamā and Vaikharī. It is going to be looked into soon. All the six stem from the Ultimate Parā Vāk that is Vimarśa.[4]

As a logical consequence it follows from the above that the principle that brings us into the thick of phenomenal existence, is equally responsible for our emancipation from it. The different stages or the grades of speech ~~as~~ are the media of two-way activity of the Godhead which is aptly

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1. द्विधा च सोऽध्वा क्रियया मूर्त्या च प्रविभज्यते ।　　T.A.,6.22.
2. Garland of Letters, p.250.
3. पदानि मन्त्राख्यानि मन्त्रा वर्णैकविग्रहाः ।
   वर्णाः ध्वनिष्ठा इत्येषां स्थूलसूक्ष्मपरात्मता ॥　　T.A.,6.36.
   The statement of Dwivedi (vide his paper वैष्णवेषु etc,p.190)
   viz.,पदाध्वा वर्णाध्वानमपेक्षते मन्त्राध्वा च पदाध्वानम् ॥
   is somewhat misleading.~~perhaps due to some oversight~~
4. अस्य सर्वाध्वग्रन्थस्यायं पिण्डार्थः, -- परमेश्वरः -- स्वस्वातन्त्र्यशक्त्या शून्यादिदित्यन्तमनन्तं वाच्यवाचकरूपं स्वभित्तौ स्वानधिकमपि अधिकमिव युगपद् अवभासयति ।

   V.Bh.,V.,p.47.

described as Śabdarāśi,i.e., the total mass, lump, or embodiment of word.[1] Correspondence between the five-fold absolutic function and the five stages of speech is also a pointer to that direction. These verbal stages, when they are the vehicle of divine essence, are called Parā etc., and the same, when carriers of ephemeral existence, are termed Brāhmī etc.[2] The Spanda-Kārikā employs at least four Kārikās consecutively in order to demonstrate how the binding impurities and the five sheaths (Kañcukas) emerge from speech par excellence which is Spanda, and also how these, when rightly appreciated, turn to be instrumental to self-realization.[3] The central idea, in nut-sheel, brings

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1. इह तावत्परमेश्वरः शब्दराशिः । I.P.V.V.,II,pp.195-96.
2. उक्तरूपे चास्य मोहे स्वशक्तय स्व प्रवर्तन्ते । ताश्च वाग्भूमौ परापश्यन्त्यादि-
मध्यो वाचि ब्राह्मी माहेश्वर्यादयः ।
संवित्क्रमे स्वात्मस्फुरत्तासारा वामेश्वरी खेचर्यादयः ।... तासां ह्यहन्ते-
दन्ताद्वितयावगाहनसामर्थ्यादात्मस्वरूपोन्मीलनवत् तदाच्छादनेप्यौचित्यमस्ति।

M.M.P.,p.25.
Also cf.Sp.S.,p.17.

3. शब्दराशिसमुत्थस्य शक्तिवर्गस्य भोग्यताम् ।
कलाविलुप्तविभवो गतः सन्स पशुः स्मृतः ॥
परामृतरसापायस्तस्य यः प्रत्ययोद्भवः ।
तेनास्वतन्त्रतामेति स च तन्मात्रगोचरः ॥
स्वरूपावरणे चास्य शक्तयः सततोत्थिताः ।
यतः शब्दानुवेधेन न विना प्रत्ययोद्भवः ॥
सेयं क्रियात्मिका शक्तिः शिवस्यपशुवर्तिनी ।
बन्धयित्री स्वमार्गस्था ज्ञाता सिद्ध्युपपादिका ॥

Sp.K.44-47.

See also, I.P.V.V.,II,pp.196-7

into focus the very nature of true knowledge. The knowledge, judgment or any form of mental ideation is concomitantly associated with speech. The inner speech is intrinsic to true knowledge. The moment, owing to its outward movement the true character of knowledge as inner speech starts being blurred, the process of ignorance, and therefore, the fettered journey of phenomenal existence, begins; and the same, during the process of involution, recovers from the self-oblivion and attains its intrinsic being as speech.

9. THE STAGES OF VĀK: THE FIVEFOLD CLASSIFICATION BY MAHEŚVARĀNANDA

An enquiry into the nature and scheme of the various stages of speech may now be embarked upon. Maheśvarānanda in his Parimala indentifies the different grades of speech with the varied aspects of the Absolute. Since these powers form a pentadic group consisting of consciousness (Cit), Bliss (Ānanda), Icchā (Volition), Knowledge (Jñāna) and Action (Kriyā), the stages of speech have also been conceived on a quinary pattern. Thus he draws up a classification of Vāk into Parā, Sūkṣ~~a~~ma, Paśyantī, Madhyamā and Vaikharī.[1]

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[1] एता एव चिदानन्देच्छाज्ञानक्रियाख्याः शक्तयः परा सूक्ष्मा पश्यन्ती मध्यमा वैखरीति वाग्रूपाश्चानुभूयन्ते ।

M.M.P., pp.89-90.

The equation, having been resorted to in the context of Pañcavāha, also brings in open the necessary implications of such a correspondence. In sequel, Parā, as identical with Vyomavameśvarī, stands for the absolutic dynamism and spontaneity; Sūkṣmā, as identical with Khecarī, stands for the subjective consciousness; Paśyantī, as identical with Dikcarī, stands for the internal psychic apparatus; Madhyamā, as identical with Gocarī, stands for the external psychic apparatus consisting of motor and sensory organs; and, Vaikharī, as identical with Bhūcarī, stands for the objective multiplicity and conveys the grossest form of Godly concretization.[1] In his another work, the *Pādukodaya*, to which our access is literally confined to quotations only, he outlines the process once again and coins a different terminology, in which Vimarśa, Vindu, Nāda, Sphota and Śabda replace Parā, Sūkṣma, Paśyanti, Madhyamā and Vaikharī respectively.[2] Maheśvarānanda brings out other implications associated with the pentadic functioning of the Absolute by comparing the former with the five aspects of speech.[3] The last correspondence, he confesses, is not his own discovery,

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1. स्वं परादिवाक्पंचकोऽपि । M.M.P.,p.90.
2. विमर्शो बिन्दुनादौ च स्फोटः शब्दश्च वाक्क्रमः इति श्रीपादुकोदयमर्यादया तत्तदानुगुण्याद् उक्तशक्तिपंचकात्मकत्वं स्वयमूह्नीयम्। Ibid.
3. अन्यच्च सृष्टिस्थितिप्रभृतिपंचकीभूतमखिलमत्रैवान्तर्भवति । Ibid.

instead, has been borrowed from Kṣemarāja.[1] But, one should not forget the serious differences between the two in this sphere, despite Maheśvarānanda's proclaimed allegiance to Kṣemarāja. This will be considered later.

To come to the stages of Vāk. Maheśvarānanda, first, draws a four-fold classification excluding Parā and then adds the latter (four forms) to the first form, i.e., Parā.[2] He observes that Vaikharī represents the Absolutic power of action, Madhyamā its power of knowledge, and Paśyantī its power of volition. Sūkṣmā is described as the unification of the three kinds of Vāk mentioned above.[3] It is a matter of common knowledge that the manifestation of Vaikharī depends on the movement of vocal organs, and so it is quite in the fitness of things that it represents the power of action in the Absolute or Paramaśiva. Madhyamā is cognized by mind alone and it is, therefore, looked upon as the power of knowledge. Paśyantī is held to be the power of volition, for

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1. एताश्च श्रीक्षेमराजादिभिः पुस्तकेषु लिखितपठिता इत्यस्माभिरपिनामोपादानपूर्वकं वाकित्वेन व्याख्याता इति । M.M.P., p.90

2. वाक्तत्त्वं तावत् क्रमात् सूक्ष्मा पश्यन्ती मध्यमा वैखरीति चतुर्धाभिद्यते ।
Ibid., p.128.

3. वैखरिका नामक्रिया ज्ञानमयी भवति मध्यमा वाक् ।
इच्छा पुनः पश्यन्ती सूक्ष्मा सर्वासां समरसा वृत्तिः ॥
M.M., 50.

it represents the will of the Absolute to project itself. Sūkṣmā is described as protoplasm in a peahen's egg in which there is a complete unification of Paśyantī, Madhyamā and Vaikharī and which represents the Absolute's state of preparation for throwing the universe out of Itself. He, too, recognizes Parā besides these, and says that the same enters into the very essence of the Absolute as such.[1] According to Śivānanda, the grand teacher of Maheśvarānanda and author of the *Saṁvit-Stotra*, the characteristic difference between Parā, on the one hand, and its subsequent stages, on the other, consists in the basic temperaments of the two. The former is called Vāk not because it is spoken, i.e., it is an object of the act of speech, but because it expresses the cosmic event, i.e., it is the subject of the act of speech; whereas the others stand spoken, i.e., comprehended, by Parā, despite their being denominators in their respective realms of operation and application.[2] Moreover, Parā and Sūkṣmā on

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1. तत्र वैखरीति प्रसिद्धा वाक् ताल्वादिकरणव्यापारोपारूढस्फुरणतया क्रियाशक्तिरित्यध्यवसीयते । मध्यमा च बुद्धिवृत्तिमात्रप्रवर्त्यमानत्वाज्ज्ञानशक्तिः । पश्यन्ती पुनरिच्छा, बहिः प्रसरणाभ्युपगमरूपत्वात् तस्या यतः परा वाक् पश्यन्तीति पश्यन्त्या व्युत्पत्तिः । सूक्ष्मा तु शिखण्ड्यण्डरसन्यायात् उक्तवाक्त्रय-शबलीभावस्वभावा प्रत्यग्दृष्टः परमेश्वरस्योद्ययोगलक्षणा वृत्तिरित्याख्यायते । परा वाक् पुनस्तस्यैव परमेश्वरस्य स्वरूपमनुप्रविशन्ती परिस्फुरति ।

   M.M.P., pp. 128-29. See also, P.W.M., pp. 75-76.

2. तस्य च वक्तीति कर्तृव्युत्पत्त्या वाक्त्वं, न पुनरुच्यते इति कर्मानुगुण्यात् । यदुक्तमस्मत्परमगुरुभिः श्रीसंवित्स्तोत्रे -

   त्वामुपासितगुरूत्तमाः परां वाचमाहुरविभक्तविश्वकाम् ।
   स्वप्रकाशनविमर्शनात्मिकां वक्ति वागिति निरुक्तमास्थिताः ॥

   Quoted, M.M.P., p. 129.

on the one hand, and Paśyantī etc., on the other, also mutually disagree to the extent that the first two entertain no empirical reference, while the last three account for the entire panoramic outlay of language and linguistic conventions weaving the warp and weft of the universe.[1]

9-A. RATIONALE OF THE FIVEFOLD SCHEME

It is indeed very interesting to see Maheśvarānanda giving us five stages of Vāk as against the traditional background of four or three. The fifth type, not conceived hitherto, is Sūkṣmā, the second stage of verbal manifestation. Maheśvarānanda, who often follows in the footsteps of Kṣemarāja and takes pride in it, seems to have deviated from him. No doubt, Kṣemarāja feels that the course of speech corresponds to that of five-fold function of the Absolute,[2] yet he nowhere questions the varacity of, or ventures to add a fifth one to, the traditional four-fold classification. It appears that in conceiving Sūkṣmā as an independent type Maheśvarānanda was dictated by the overall substructre of the Krama system which, in most cases, is pentadic in pattern.[1] In the opinion of Dr. Pandey, Maheśvarānanda seems to have been inspired by the Śaiva dualism of Kashmir which also talked of five stages of Vāk employing almost the same idiom. There are fundamental differences also between the two, owing to difference in the basic frameworks of their schools. For instance, parā is an insentient principle in the dualistic thesis, whereas it is identical with self-consciousness in the Krama system. Dr. Pandey has argued out his case thoroughly[2] except once when he presents the five-fold classification of speech as the representative Krama doctrine.[3] For, of all the known Krama authors, it is Maheśvarānanda alone who propounds five-membered scheme. Barring him, no other Krama author is known to have adhered to the five stages of verbal evolution. Thus the mainstream appears to have viewed with approval the fourfold traditional classification. In so doing, the identity of Sūkṣmā is merged with Parā, the ultimate speech. Thus, the credit for discovery or innovation of Sūkṣmā as a logical corollary of the pentadic tendency must go to Maheśvarānanda, though the same cannot be said to represent the Krama thinking wholly and absolutely.[1]

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[1] तस्मादिच्छादिशक्तित्रितयविस्तारात्मा सर्वोऽपि वाग्विलास इत्युक्तं भवति।

M.M.P.,p.129.

[2] परावाक् । एषैव --- स्वं ---- स्फुरन्ती तद्विमर्शसारैरघोरघोरतरैः संविद्देवतात्मभिः रूपैः प्रथमाना भगवतः पंचविधकृत्यकारितां निर्वहति ।

Sp.N.,pp.66-67, also see, V.Bh.V.,p.2.

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[1] While giving the genesis of the word Anākhyā, Maheśvarānanda derives it from "the denial of a name (ākhyā)", which, he says, is the immediate consequence of the lower stages of speech from Paśyantī downwards. But, it may be pointed out, he does not identify it with Parā, the final and ultimate stage. The natural conclusion, therefore, is that he identified, though implicitly, Anākhyā with Sūkṣmā. Vide M.M.P., p.105.

[2] Abhi., pp.498-504.

[3] "But the Krama, being a pentadic system, adds one more to the four, i.e., Sūkṣmā and puts it between parā and Paśyantī. Ibid, p.497.

9-B. THE GENERAL KRAMA VIEW: FOURFOLD CLASSIFICATION

The Krama view, in general, seems to favour the quaternal classification of Vāk. Abhinavagupta, the greatest savant of all the Śaiva authors, does not take up the problem of the verbal stages in the context of Śaktopāya, probably because he has already dwelt upon them in the third Āhnika of his Tantrāloka.[2] In his Parā-triṅśikā-Vivaraṇa[3], Īśvara-Pratyabhijñā-Vimarśinī[4], Bṛhatī Vimarśinī[5] and Paryanta Pañcāśikā[6], everywhere he propounds the fourfold scheme which he has inherited from Somānanda and Utpala. According to him the four stages, in fact, can be condensed to three namely, Parā, Parāparā and Aparā (Transcendent, Transcendent-cum-empirical and Empirical).

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[1] It may be noted, Maheśvarānanda himself is a bit shy of alluding to Sūkṣmā everywhere. For example, when he refers to the identity in respect of dual functioning between Pañcavāha and Vāk, he places Paśyantī after Parā, although Khecarī follows Vāmeśvarī among Pañcavāhas at the same place. Be it remembered that Khecarī is equated with Sūkṣmā and not Paśyantī. cf. M.M.P., p.25.

[2] T.A.3.236-48; also T.A.1.271 and T.A.V., I, p.36.

[3] P.T.V., pp.3-5.

[4] Bhās.(V), I, pp.253-55.

[5] I.P.V.V., II, pp.196-97.

[6] P.P. 41-51.

The three are identified with the three aspects of the Absolute Dynamism ~~as the Ground Ether,~~ e.g., Icchā (Volition)[1]. Jñāna (knowledge), and Kriyā (Action) respectively. Parā is Vimarśa, the I-experience. Parāparā comprises Paśyantī and Madhyamā. And Aparā is Vaikharī (articulate). With reference to the category-kingdom, Parā goes beyond Śiva; Paśyantī as parāparā brings Sadāśiva and Īśvara, and in a sense all the categories of the Pure Order, within its precincts; Madhyamā covers the border-line subjects such as Vijñāna-kevala etc.; and Aparā is totally occupied with the world of duality from Māyā[2] downwards. Each of the three stages namely, Paśyantī, Madhyamā and Vaikharī, is subdivided into three states, gross, subtle and ultra-subtle or ultimate.[3] Thus the gross form of Paśyantī is represented by the prelude to a song as denoted by the technical term ālāpa, in which there is no differentiation of letters and which is singularly captivating. The gross state of Madhyamā is represented by the sound which arises when the fingers play upon a musical instrument, say, a drum (Mṛdaṅga). The gross stage of Vaikharī is represented by what produces the various letters. The subtle conditions of each of these manifestations are respectively represented by the desire to sing, the desire to play upon a musical instrument and the desire to speak. And the ultra-subtle or ultimate states are represented by the pure knowledge which lies at the source of the aforesaid desires.[1]

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[1] प्राक्पश्यन्त्यथ मध्यान्या वैखरी चेति ता इमाः ।
परा परापरा देवी चरमा त्वपरात्मिका ॥
इच्छादिशक्तित्रितयमिदमेव निगद्यते ॥ T.A.1.271-72.But
he gives somewhat different account of these correspondences in T.A.3.249:-

अनुत्तरा परेच्छा च परापरतया स्थिता ।
उन्मेषशक्तिर्ज्ञानाख्या त्वपरेति निगद्यते ॥

[2] Bhās.(V),pp.254-5,I.P.V.V.,II,p.197.

[3] तासामपि त्रिधारूपं स्थूलसूक्ष्मपरत्वतः । T.A.3.237.

According to Abhinava[2] Parā Vāk represents the state of Immaculate Agency and is identical with the transcendental consciousness. It contains, within, the infinite expanse of objectivity and revels in self-revelation. It is one continuous stream and, hence does not admit of temporal (and spatial) bifurcation. "It is a potency, presence, possibility and performance, all at the same time", to quote Justice P.B.Mukerji[3]. It is the primary consciousness, the Highest Mantra and is completely immune from subjective or objective predication. And, as such, it stands identical with Kālasaṁkarṣiṇī.

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[1] T.A.3.237-243. It may be noted that the ultra-subtle state of each stage brings out the transcendence latent in each of them. In this sense, each state is marked by its identity with the Absolute. Vide:

स्तस्यापि त्र्यस्याद्यं यद्रूपमनुपाधिमत् ।।
तत्परं त्रितयं तत्र शिवः परचिदात्मकः । T.A.3.247-48.

[2] The following discussion, based on the *Paryanta-Pañcāśikā*, gives a faithful account of the Krama thesis regarding the nature of Vāk in all its stages.

[3] Japasūtram, (Appendix). p.71.

The Parā Vāk assumes the state of Paśyantī (lit., perceiving) when through its intrinsic autonomy it wills to externalize and objectify itself. There arises a consciousness of subtle and internal distinction, though there is, as yet, no differentiation; and hence, the polarization of universe into the denoter and the denoted does not assume a palpable form. It is as yet the Doer (therefore also described as the seer), but the continuum looses its lustre because the dualistic consciousness, though extremely opaque, comes into being. It is, therefore, depicted to be characterized by harmony-cum-duality. This Paśyantī is said to be of three types, viz., Paśyantī, Mahāpaśyantī and Parama-Mahāpaśyantī. In the first instance it marks the particular nature of Sadāśiva etc. categories; in the second, it signifies the essential nature of our indwelling selves; and in the third, it indicates unbroken continuity that is the very being of the said indwelling selves. In its final aspects it is taken to be immediately conducive to the realization of Parā Vāk.[1]

The same emerges as Madhyamā (lit., medium). The process of distinction now turns toward differentiation; and, the subjective consciousness of distinction, begins having the actual predicative reference in the form of polarities of the denoter and the denoted, which now become slightly manifested. The name Madhyamā owes its origin to its intervening position between the indistinct and distinct manifestations. It is characterized by succession. In spite of the phenomenon of succession that is responsible for the distinctive consciousness, the two polarities, of thought and object are not sundered completely. It is related with the internal organ as its locus and is instinct with the activity of the life-principle (Prāṇavṛtti). Even in the previous two stages of Parā and Paśyantī when they are taken as present in the individual subject, the empirical subject remains limited; because, the residual traces of individuality have not yet disappeared. It therefore leaves room for succession, though extremely subtle, in Paśyantī Stage. Such a view reminds one of the Grammarian's concept of Paśyantī which is said to contain the Power of Succession (Krama Śakti) without the display of succession as such.[1] And so succession, by implication, even touches Parā Vāk, since the supreme dynamism must have the capacity to manifest succession subsequently. Therefore, these two stages represent the two states of consciousness, where the logical constructing of thought and, for the reason of that, the sense of succession recedes to indeterminacy. The aspirant, who has ascended these two levels of Vāk, is the one to whom the full dimensions of his inner personality stand revealed.

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[1] अत्र च पश्यन्तीशब्देन श्रीसदाशिवभूमिज्ञानशक्तिस्वभावा उक्ता । याऽसौ महापश्यन्तीनां प्रत्यगात्मरूपाणामविभागात्मिका परममहापश्यन्ती । तया च यो सावानन्दमहिमा परस्वातन्त्र्यात्मा उल्लासनीय, सा भगवतः परावागिति दर्शितम् । I.P.V.V.,II,p.197.

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[1] प्रतिहृतक्रमाप्यन्तः सत्यपि अभेदे समाविष्टक्रमशक्तिः पश्यन्ती ।

Vrtt on Vak.1.142.

The stage of complete differentiation, distinct manifestation of difference between the polarities, and articulate speech is called Vaikharī. It is marked by the stress and the strikes of the vocal organs and the points of articulation. It is actually the activity of the empirical subject and is perceptible through the sense of audition. For this reason, Vaikharī may be said to represent the entire empirical plane connected with the sensory activity. It exhibits the phenomenon of succession in its gross form and accounts for the whole range of the linguistic convention and reciprocity of communication of ideas by the laity and the learned alike. Vaikharī performs an impossible task in occasioning such phenomena, since we know the difficulties involved in conveying the subtle ideas distinguished by a tenuous margin from one and another. The mystery of Mantra and Mudrās lies in unveiling the secrets of infinite variety of the significand and significans subsumed under these four grades of speech.[1]

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[1] अन्तर्निलीनानन्तार्थस्वात्मामर्शश्चितिः परा ।
स्वाकारवहाद् येयं मन्त्रीवाक् शुद्धकर्तृता ॥
त्रिवहं त्रिपथं त्रिस्थं कालं यो कर्षति स्वतः ।
बहिस्ततश्चात्मनीति श्रीपराकालकर्षिणी ॥(contd.......

9-C. KṢEMARĀJA'S DIFFERENCES FROM MAHEŚVARĀNANDA

Maheśvarānanda, in support of his four-fold" sub-division of Parā into Sūkṣmā etc., quotes a passage from

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....contd.) भेदितान्त: कृताखंडभावापेक्षा परापरा ।
कर्तृता सैव पश्यन्ती तस्यैवेशदशाश्रया ॥
मध्यमा सक्रमा स्थूला अन्त: करणवर्तिनी ।
विकल्पनाभिन्नवाच्या प्राणवृत्तिविभेदिता ॥
स्ववासनातादवस्थ्याद् दशयो: पूर्वयोरपि ।
मायामातुर्मितत्त्वं स्यात् पश्यन्त्याश्च क्रमो ह्यणु: ॥
तयोराविश्यदशयो: क्रमाच्छान्तविकल्पयो: ।
धन्यस्त्वसौविद्विस्तारं साश्चर्यमनुपश्यति ॥
सा स्थानकरणाघातपूर्व्यापारात्मिका सती ।
वैखरी वृत्त्यो यस्या स्या इमा: श्रुतिगोचरा: ॥
आभि: परस्पर ज्ञानसंक्रान्त्यात्मा स लौकिक: ।
व्यवहारोऽथ शास्त्रीयो नानातर्कोचसंकट: ॥
आद्यन्तान्तर्गतानन्तवाच्यवाचकनिर्भरम् ।
रहस्यं मन्त्रमुद्राणां प्रपद्येऽनुत्तरं मह: ॥

P.P.41-48,51: Also see Abhi.pp.86-87.

cp. अविभागा तु पश्यन्ती सर्वत: संहृतक्रमा ।
स्वरूपज्योतिरेवान्त: सूक्ष्मावागनपायिनी ॥
केवलं बुद्धयुपादाना क्रमरूपानुपातिनी ।
प्राणवृत्तिमतिक्रम्य मध्यमा वाक्प्रवर्तते ॥
स्थानेषु विवृते वायौ कृतवर्णपरिग्रहा ।
वैखरी वाक्प्रयोक्तृणां प्राणवृत्तिनिबन्धना ॥

Quoted., Vṛtti on Vāk.1.42.

(contd.....

the Sāmba-Pañcāśikā which Kṣemarāja has also commented upon. But the text and Kṣema's commentary both talk of the three-fold evolution of Parā into Paśyantī etc. While

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..contd.) These verses represent the Grammarian's view-point and are quoted to point out their close affinity with the Krama thesis. For them Śabda is positively a phoneme-arrangement and its ~~px~~ articulation involves activity on the part of the principle of Prāṇa. Whenever Prāṇa is active, we are in Krama-saṁsāra (world of succession). This is the world of senses and is technically regarded as Vaikharī. Above that, is the plane of Buddhi. Prāṇa is there but with subdued activity, hence the tone of Prāṇa is also subdued and mild. This is called Madhyamā stage. Then comes Paśyantī, where Prāṇa is extremely subdued and which is very near to the pure self, or, according to some, is itself the pure self. The dullness of Prāṇa leads to the disappearance of the succession.

The main difference between the two theses is that Krama even goes beyond Paśyantī which is the Grammarians' Śabdabrahman. However, it may not be absolutely forgotten that here, too, is a school that takes Parā Prakrti as Śabdabrahman and accords to it the honour of the ultimate reality. Here the operation of Prāṇa ceases completely and Krama totally disappears once for all.

In the light of above discussion the following observation of M.M.Dr. Gopinath Kaviraj merits revision in so far as it identifies Paśyanti with Vimarśa; because in Kashmir Śaivism Parā is equated with Vimarśa: "The usual classification of Vāk as fourfold is also recognized. The Parā seems to me to stand really for that aspect of the Vāk when it is one with Paramaśiva and is transcendent. The Paśyantī represents the Vimarśa, and the remaining two, viz., Madhyamā and Vaikharī are only cases of Vikalpa". Doctrine of Pratibhā in Indian Philosophy, ABORI, V., p.114. This may, however, be noted that paśyanti is also a case of Vikalpa in Kashmir Śaivism.

quoting the verse : अविभागा तु पश्यन्ती सर्वतः संहृतक्रमा ।

स्वरूपज्योतिरेवान्तः सूक्ष्मा वागनपायिनी ॥

he interprets Sūksmā, not as a separate stage of speech, but as an adjunct of Paśyantī.[1] Kṣemarāja has consistantly stuck to this position through~~t~~out. He presents Parā as an all-inclusive linguistic principle, a repository of all the cycle of powers. He also posits that Parā, together with its later developments, stands for the different grades of subjectivity.[2] It is alogical, supersequential I-experience that is immanent in and evolves out as cosmic multitude. It is Mahāmantra which cannot be muttered.[3] Śitikaṇṭha, the reputed Krama author of the *Mahānaya Prakāśa*, also talks of the four verbal stages in all and draws a three-fold classification of Parā.[4] He offers somewhat different account of all the stages. He identifies the Deity par excellence, which is none other than the Absolute, with Parā. The slightly stirred up (ullasita) Spanda is identical with Paśyantī, where the two lines of Vācya and Vācaka stand

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1. Abhi., p.50

2. P.Hṛ., p.67; V.Bh. V., p.2. (The first sixteen pages are by Kṣemarāja).

3. Sp.N., p.66.

4. M.P.(S), pp.3-4.

in unison. The next stage tainted with intellectual reaction is Madhyamā. And, the Phenomenal realm of the entire manifold universe marked by an unmistakable distinction of word and import is Vaikharī.[1] He also talks of these stages as building up the personality of the limited subject. The indwelling self is Parā, Anāhatanāda is Paśyantī, the prius of the world is Madhyamā due to its psychological character, and the sixtyfour-lettered alphabet or its empirical employer is Vaikharī.[2] This Parā, the indwelling self or the Deity, is nothing but Kāla-Saṁkarṣiṇī which is viewed as the Absolute and not as the Absolutic power, i.e., Vimarśa.[3] Śitikaṇṭha is quite alive to the problem of pentadic tendency of the Krama system and maintains that the same can be accounted for in terms of the four-fold division of Vāk.[4] The Chummā Sampradāya,

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1. इति वाक्चतुष्टयोल्लसित: वैखरीपर्यन्त: परावागधिष्ठित: ।

M.P.(S),p.2.

2. तस्य च चत्वारो भूमिकाभेदा: यत्र क्षेत्रे स एव परारूपस्तत्तद्भिर्वाग्भिरुपलक्ष्यते, ताश्च चतस्रो भूमिका: - अनाहतनादनदनाद पश्यन्तीरूप: विकल्पकल्लोलितत्वाद मानसव्यापारेण जगत् कलयन् चालयति इति जगच्चालको मध्यमारूप: चतुष्षष्टि-संख्यानां वर्णानां विखरादाराणां प्रयोक्ता वैखरीरूप:, इति तिसृणां वाचा-मधिष्ठातृभूत: तुरीयपरावाग्रूप आत्मा वेद्यवर्गग्लपनस्थानम् ।

Ibid.p.53.

3. परादेवी कालसंकर्षिणी । Ibid,p.54.

4. इति वाक्चतुष्टयस्य परावागधिष्ठानेन य: पंचघोदय: । Ibid,p.113; also see p.112.

another important Krama text, accessible only in manuscript, is also inclined to concede the four stages of Vāk. Though it does not give the names of the stages, but the material available is adequate enough to discern its ~~par~~ preference.[1] The Vatula-Natha-Sūtras, which on the testimony of its commentator, epitomizes the teachings received by Niṣkriyā-nandanātha from his preceptor, also propounds four varieties or stages of Vāk.[2] Cakrapāṇi, the author of the Bhāvopahāra,

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1. परामाववन्द्या ।।१०।।
ततः स्वातन्त्र्यतो नित्यं प्रोदिता अभेदतः ।
गिरःपरादिरूपिण्यो .... ।
अदाक्रोदयेऽपीह निष्कलत्वस्वरूपताम् ।
प्रयाताः परमव्योमस्वरन्या.... च्युताः ।।
वाक्चतुष्टयकथा ।।११।।
ततोऽनुत्तरचिद्धामरूपे समुदिते शिवे ।
दृगादिहस्तपादान्तरूपाणां संस्थितो क्रमात ।।
रश्मीनां च तथा वाचा नृत्तगीतोदयमितः ।
अनावेशसमावेशविलासोदयमन्थरः ।। C.S.Folio.2.

२. वाक्चतुष्टयोदयविरामप्रथासु स्वरः प्रथते ।
Sūtra 7; cf.Vṛtti on it, निरावरणानिरवकाशोदयनिरुत्तर-निस्तरंगपरमनभसि उच्छलच्चच्चलनात्मकप्रथमस्पन्दविकासस्वभावा वर्णरचनां मयूराण्डरसन्यायेन अद्वयमहासामरस्यतया अन्तर्धारयन्ती परेति प्रथिता । सैव च अनाहतनादस्वरूपतामवाप्ता निर्विभागधर्मिणी समस्तवर्णोदयं वटधानिकावदन्तर्धारयन्ती द्रष्टस्वभावा पश्यन्तीति व्यपदेश्या । सैव च संकल्पविकल्पनिवहनिश्चयात्मबुद्धिभूमिं स्वीकृतवती वर्णपुंजं शिम्बिकाफलन्यायेन अन्तर्धारयन्ती मध्यमा इत्यभिहिता सैव हृत्कण्ठताल्वादिस्थानकरणाक्रमेणाहता

(क्रमशः -------

and his commentator Ramyadeva make it immensely clear that they pinned their belief on the threefold classification of Parā, the fourth (Turīya) Vāk.[1] The *Cidgagana-Candrikā*, one of the most celebrated texts, too, draws up a tripple classification of Parā Vāk which it identifies with Vimarśa, the integral character of the indwelling self. The three, viz., Paśyantī, Madhyamā and Vaikharī are clothed and embodied in Nāda, Bindu and Lipi respectively (these concepts have been considered in the course of the discussion on Vrnda-cakra). These are identical with the Absolutic acts

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... contd..) सतीवर्णांविमर्शमयस्वलोकादिवत् भेदरूपं प्रकटयन्ती
रूपादिसमस्तविश्वप्रथां च व्यक्ततामापादयन्ती वैखरीत्युक्ता ।।

pp. 8-9. As the extract treads the usual path, it needs not be elaborated. The only point, emphasized here, is that the three stages from Parā to Madhyamā are internal and inarticulate in character, while Vaikharī is external and articulate. But, there is difference of degree regarding their respective internality which is aptly conveyed by the three analogies, e.g., the liquid in a peahen's egg, the bud or sprout of a banyan or fig tree, the fruit of a leguminuous plant or kidneybean (popularly known as Māsa). The present description of Parā, it may be seen, extremely tallies with that of Sūkṣmā in Maheśvarānanda. In general. outline, the approach of the Vatūla-Nātha-Sūtras bears close resemblance to that of Śitikaṇṭha.

[1] तुरीयोद्यानविकसत्संवित्सौरभनिर्भरैः ।
गिरीशतिसृभिर्वाग्भिः स्तुतिपुष्पैःप्रपूजये ।।

B.U.21; Also see
B.U.V.,pp.23-24.

of withdrawal, sustenance and emanation on the one hand, and with subject, means of knowledge and object on the other.[1] The precise implication is that, while all this is Vāk or Speech, it has two more aspects. Besides Vāk, i.e., the first aspect, the second is the meaning (artha) or ~~the~~ object and the third is the mental apprehension or ideation (Pratyaya). This trinity produces unity. All the three come to us in a mixed or complex form; until and unless one fails to discern them individually, he also fails in grasping their true nature. Thus Paśyantī is Śabda, Madhyamā is Pratyaya and Vaikharī is Artha. Justice P.B. Mukherji, in his paper, "The Metaphysics of Sound", sums up all the characteristics of all the four stages in an exquisite way :

"Let us change the analogy for still better appreciation. First the idea, second the view, third the apprehension, and fourth the achievement or manifestation. Again first the potential, second the causal, third the subtle, and fourth the gross. Once again, first the static, second the potential, third the kinetic, and fourth the

---

1. या प्रमातरि निषेदुषी परा प्रत्यगात्मनि विमर्शविग्रहा ।
वागियं त्रिविधभावभासिता त्वां स वक्ति किमुताऽम्ब वैखरी ।।
नादविन्दुलिपिविग्रहा गिरस्तव ...... ।
वैखरीप्रभृतिवाक्त्रयं परे मेयमानमितिकर्तृलक्षणम् ।
उद्भवस्थितिलयात्मकं वपुर्भूरिभेदमपरं स्मरंति यत् ।।

C.G.C.,2-30-31,33.

radiation. Parā sound is the context. Paśyantī sound is the text, Madhyamā sound is the selected chapter, Vaikharī sound is the individual word of that selected Chapter."[1] One cannot, therefore, really and completely know and follow Vaikharī unless he knows its three preceding stages and its evolution through them.

10. CONCLUSION: A FEW PROBLEMS SUGGESTED FOR FURTHER STUDY

This chapter should now be closed. There are still a few interesting problems left which have been either overlooked or partially treated by the scholars. For instance, first, the role of remembrance as a cognitive phenomenon in bringing out the contours of Mantra, i.e., Parā Vak or Vimarśa[2] is yet to be worked out. Second, the metaphysical~~s~~ implications (in its true etymological sense of higher physics[3]) of such a theory of speech and its bearing on pure physics, both of these deserve a thorough investigation. Moreover, the importance of a comparative evaluation with reference to the cognate Agamic creeds, in all its aspects, cannot be underrated.[1] An other important problem that has been baffling the scholarship for ages[2] is to find out a consistent account of the philosophy of language from the date of speculative beginnings[3] down to the day of the Krama system. However, the most important problem that has occupied the attention of scholars is to determine the precise influence exerted by Bhartṛhari's theory of language[4] on that in the Kashmir Saivism in general and, on that in the

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[1] Japasūtram, p.72, also cf. Subhagodaya-Vāsanā of Śivānanda, the grand teacher of Maheśvarānanda,

परा मूर्जन्म पश्यन्ती वल्लीगुच्छसमुद्भवा ।
मध्यमा सौरभा वैखर्यंदामाला जयत्यसौ ।।

quoted, Kāma-kalā-Vilāsa, p.24.

[2] Bhās.(V).T, p.154; T.A.5.135-139; T.A.V., III, pp.448-454.

[3] The Metaphysics of Sound, Japasūtram (Appendix), pp.67-79.

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1. P.W.M., pp.76-80; M.M.P., p.128-9; Spanda-Pradīpikā, pp.8-9, "The Doctrine of Pratibha in Indian Philosophy ABORI, 5, pp.1-18, 113-132; B.S.S., I, pp.330-334, 414-418, 503; तांत्रिक वाङ्मय में शाक्तदृष्टि, pp.98-99, 297-301.

2. Philosophy of Logical Construction, Chap. 4.

3. cf. तदनन्यत्वम् आरम्भणशब्दादिभ्यः B.S.2.9.14 वाचारम्भणम्
विकारो मृत्तिकेत्येव नामधेयेति सत्यम् Ch.U.6.1.4,
वागेव विश्वा भुवनानि जज्ञे वाच इत् सर्वममृतं यच्च मर्त्यम्
Quoted, B.S.S., I, p.330, etc.

4. It is beyond the scope of the present enquiry to discuss the problem of Paśyantī vis-á-vis Śabdabrahman. However, it would suffice to know in the present context that there are two opinions about Bhartṛhari's exact stand on this question. According to some, Paśyantī is Śabdabrahman and concept of Parā is a later development under the influence of Kashmir Śaiva monism. Somānanda's treatment and criticism of Bhartṛhari's thesis has proved to be a beacon light for this school. Drs. Sastri and Pandey are among the

(contd........

Krama system[1] in particular. The efforts already unertaken in that direction have been indicated in footnotes. On our part, we have utilized every opportunity to refer basis of our present state of knowledge of the Krama system. However, one thing remains true. The close relation of word and thought is the basic datum which constitutes the substructure of all the theories of language including the Krama doctrine. From this the Kashmir Śaivists and others have worked out various ontological schemes and speculative disciplines which ought to show the modern thinkers that the nexus between thought and word is too close to be brushed aside as accidental"[2] Indeed, it seems to anticipate the current tendency of certain schools of modern thought, viz., which tends to identify thought with word in the last analysis and avers that thought are words which we only ourselves hear.[3]

—

...contd) the modern supporters of this view. But, the others, who have their spokesman in Prof. Iyer, take Parā Prakṛti to be the ultimate transcendental principle. He, on the basis of Vāk.1.14,126 appears to believe that the later advent of Parā is rooted in Bhartṛhari's idea of Parā Prakṛti. Vide The Vākyapadīya of Bhartṛhari, I, pp.22,113; On Vyākarṇa. As the means of attaining Mokṣa, Iyer, The Adyar Library Bulletin, pp.125,127-28. Also see P.W.M., pp.66-75; Non-dualism in Śaiva and Śākta Philosophy, pp.100-129; Abhi.pp.624-635, S.Dr., 2nd chapter.

[1] Abhi.pp.498-50

[2] P.W.M., p.82.

[3] cf Behaviourism, J.B. Watson, chaps. X & XI

APPENDIX 'B'

WORD-INDEX

(A list of technical phrases, mostly Sanskrit, used in the thesis.)

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